

GO WORLD

JULY-AUGUST 1977

NO. 2



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Go World News

1977 Honinbo Title: Kato to Challenge Takemiya

The final round of the 32nd Honinbo league was played on the 7th April. In the crucial game the undefeated Otake Meijin met Kato Judan, who with 5-1 was the only other player with a chance. Kato, taking Black, defeated Otake by $1\frac{1}{2}$ points, so yet again the Honinbo league ended in a tie. In two other important games, Rin Kaiho retained his place by defeating Kubouchi, while Sakata, seven times winner of the Honinbo title, lost to Magari by half a point and so suffered the humiliation of losing his place in the league.

The playoff between Otake and Kato was held on the 28th April and this time Kato, again with Black, won by resignation, thus securing the right to challenge Takemiya Honinbo in the best-of-seven title match. Considering the outstanding form recently of both these players, we can look forward to the most exciting title series for some time.

1977 Gosei Title: Takemiya to Challenge Kato

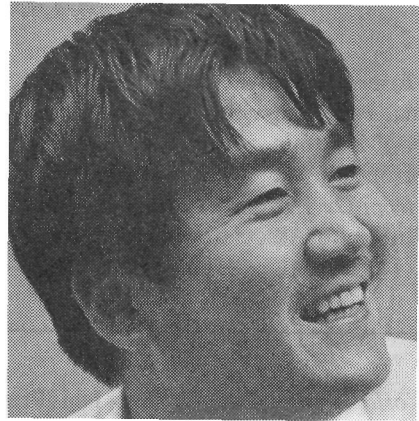
This year's Gosei league ended in a tie between Takemiya and Kajiware Takeo 9-dan and the playoff was also held on the 28th April. Takemiya (Black) defeated Kajiware by resignation and so will challenge Kato, holder of the Gosei title, in a best-of-five series. For the next couple of months the Japanese tournament scene will revolve around these two players.

2nd Gosei League

	O	I	K	F	T	Score
Otake	—	○	×	×	○	2-2
Ishii K.	×	—	×	×	×	0-4
Kajiware	○	○	—	○	×	3-1
Fujisawa S.	○	○	×	—	×	2-2
Takemiya	×	○	○	○	—	3-1

Rin Leads Meijin League

Two former Meijins are doing well in the 2nd (Asahi) Meijin league. Rin Kaiho is leading with an unsullied 4-0 record, while Ishida Yoshio is maintaining his welcome recovery of form with



1977 Honinbo League

	I	M	K	O	S	T	R	K	Score
Ishida	—	○	○	×	×	○	○	○	5-2
Magari	×	—	×	×	○	○	×	○	3-4
Kato	×	○	—	○	○	○	○	○	6-1
Otake	○	○	×	—	○	○	○	○	6-1
Sakata	○	×	×	×	—	○	×	○	3-4
Takagi	×	×	×	×	×	—	×	×	0-7
Rin	×	○	×	×	○	○	—	○	4-3
Kubouchi	×	×	×	×	×	○	×	—	1-6



Kato triumphant—Judan Title, 3rd Game

1977 Meijin League (as of April 30)

	I	R	S	H	Ku.	Kaj.	Kat.	S	C	Score
1. Ishida	—		○	○		○	×		○	4-1
2. Rin		—		○	○			○	○	4-0
3. Sakata	×		—			○	×	○		2-2
4. Hashimoto	×	×		—		○		○		2-2
5. Kubouchi		×			—	×	○		×	1-3
5. Kajiwara	×		×	×	○	—	×			1-4
7. Kato	○		○		×	○	—	○		4-1
7. Shiraishi		×	×	×			×	—		0-4
7. Cho	×	×	×		○				—	1-3

The players are ranked according to their results in the previous league.

a score of 4-1. Kato Judan, the early leader, suffered a painful defeat at the hands of Kubouchi, but with 4-1 is still well in the picture.



Chizu—top woman player again

Kobayashi Chizu Defends Title

In the 23rd Women's Championship, also known as the Women's Honinbo Title, Kobayashi Chizu 4-dan rebuffed the challenge of Honda Sachiko 5-dan, thus retaining the title which she won from Miss Honda last year. The results:

Game 1 (April 6). Kobayashi (W) by resig.

Game 2 (April 14). Honda (W) by resig.

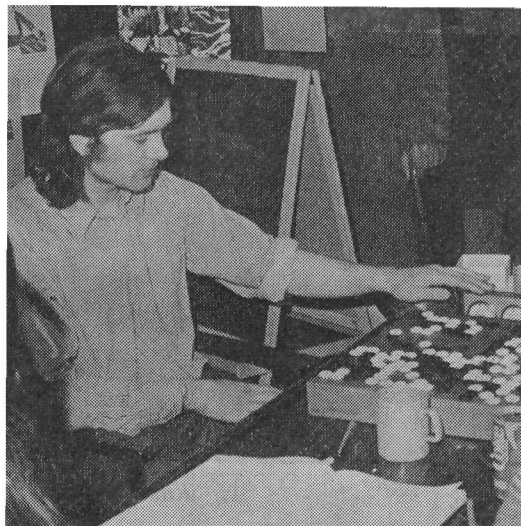
Game 3 (April 20). Kobayashi (W) by resig.

Lightning Go Marathon

David Mitchell 3-dan, of London, has set a new world record of 46 hours of non-stop lightning Go. He began his attempt at 11 a.m. on Thursday March 10th, playing according to Guinness Book of Records conditions, and lasted

until 9 a.m., Saturday 12th. On the way, he played 152 games against 40 different opponents from the London Go Centre and the general public. He scored 119 wins, 31 losses and 2 jigo (drawn games) and his longest unbeaten spell, which was of 28 wins, lasted 8 hours from 5.30 Friday morning until 1.30 Friday afternoon. It is estimated that David played nearly $\frac{1}{4}$ million moves and shifted $\frac{1}{4}$ ton of Go stones.

The record attempt received considerable attention from the media and was watched by over ten thousand passers-by. The London Go Centre now challenges the rest of the Go world to beat this record.



First Kisei Title: 5th Game

Black: Fujisawa Shuko
White: Hashimoto Utarō
Komi: 5½
Date: Feb. 7, 8, 1977

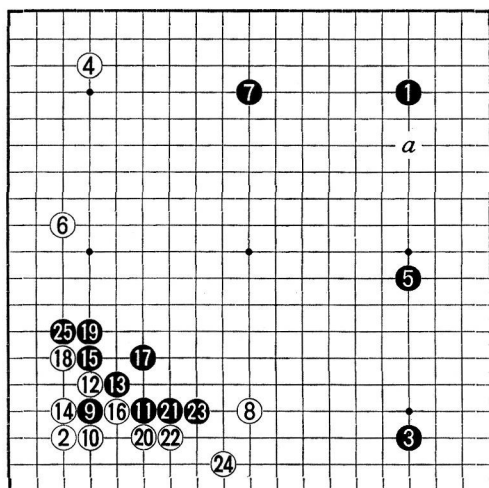
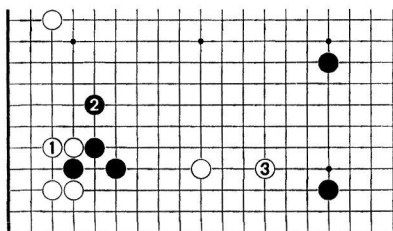


Figure 1 (1–25)

Figure 1 (1–25)

Black 9. The only move. Black must make the shoulder-hit when White has extensions on both wings.

White 14. This joseki move is dubious here, as Black gets excellent shape in the sequence from 15. White 1 in *Dia. 1*, a move invented by Fujisawa Hosai, was suggested as an alternative to 14. This move seems to show poor fighting spirit, but is actually quite a powerful move in this position. If Black 2, White extends to 3 for a leisurely fuseki.



Dia. 1

Black 25. Enclosing at *a* is also an excellent move.

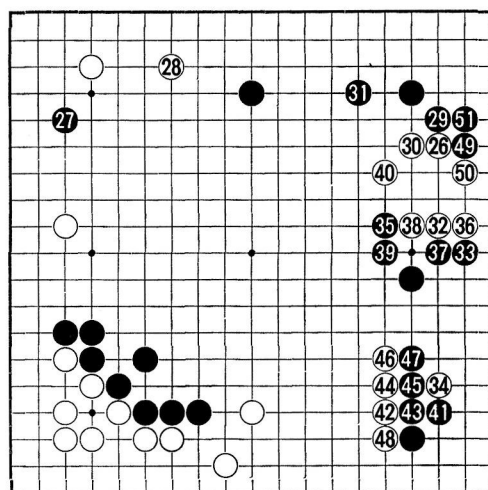
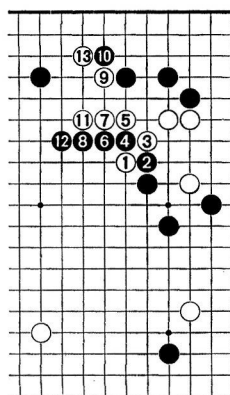


Figure 2 (26–51)

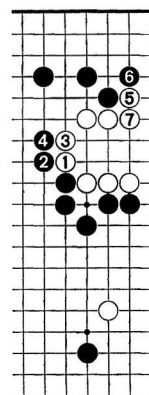
Figure 2 (26–51)

Black 29 to 33. This pattern is often seen in the Chinese-style fuseki.

White 36 and 38 surprised Shuko, for they were heavy moves uncharacteristic of Hashimoto. Shuko expected White 1 in *Dia. 2*. Black can build central thickness by cutting with 4, but then White attacks with the two-step hane of 9 and 13. Shuko disliked this



Dia. 2



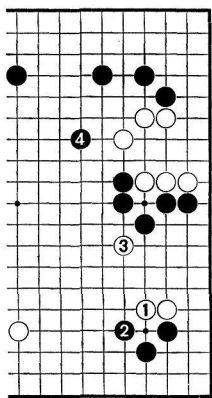
Dia. 3

result, so he did not intend to play 2 etc.

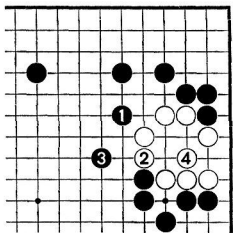
White 40 also surprised Shuko, as it does not secure definite eye-shape. 1 and 3 in *Diā. 3* are better.

Black 41. The game is going well for Black. White decided to dodge the attack with 42 etc., but most players following the game disapproved of this. They wanted to see White fight back with 1 and 3 in *Dia. 4*. Black will cap at 4, leading to a large-scale fight. However, the heavy move of 40 will now prove to be a burden to White.

Black 49 and 51 strengthen Black's lead.



Dia. 4



Dia. 5

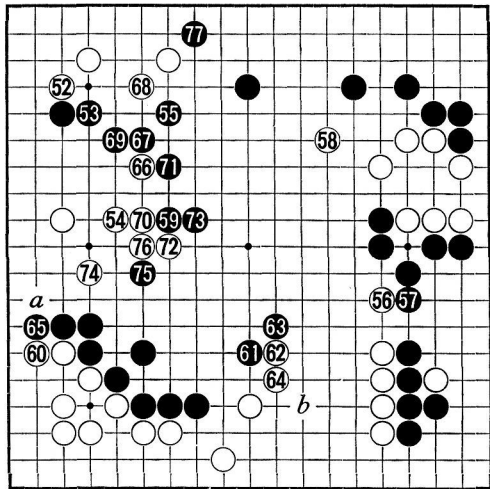


Figure 3 (52—77)

Figure 3 (52–77)

White 58 was played to forestall the sequence in *Dia. 5*. Instead of 1, Black could also directly attack the eyes of this group.

Black 59 is an excellent point, but White 60 is an all-out answer. White expands his territory, while threatening to bridge under with *a*. However, Black continued with the perfectly-timed move of 61, which met with universal praise. The submissive responses at 62 and 64 are painful, but Black 61 threatens an invasion at *b*.

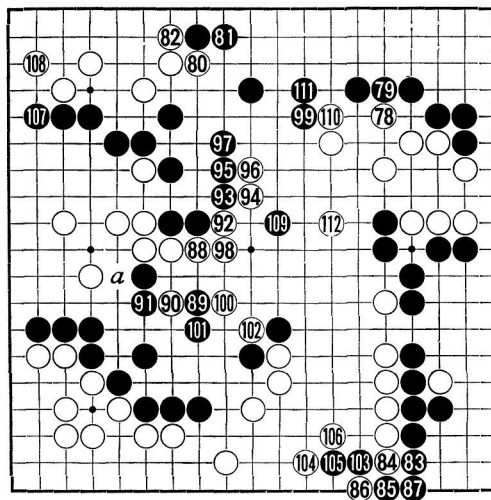


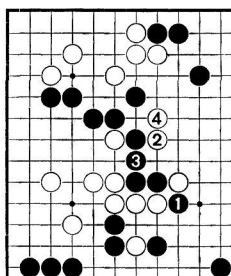
Figure 4 (78—112)

Figure 4 (78–112)

Black 83. Black could attack the white group on the left with *a*, but he is confident that he is ahead, so he wants to wind up the game. The rebellious Hashimoto could not bring himself to answer Black 87.

White 90. The sealed move at the end of the first day. This is rapid progress for a two-day game.

Black 93–97. Black does not mind answering submissively, as the centre is not important in this game. If instead of 93, Black cuts at 1 in *Dia. 6*, White



Dia. 6

answers with the tesuji of 2. This leads to unnecessary complications.

White 100 and 102 hastened Hashimoto's defeat. Black 103 is enormous, being nine points in sente. If White used 100 to defend here, Black would still win but the game would be countable.

White 112. In a last attempt to seize victory, White tries to swallow whole Black 109.

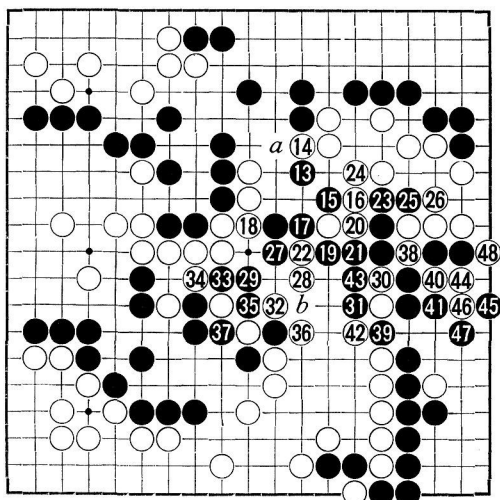


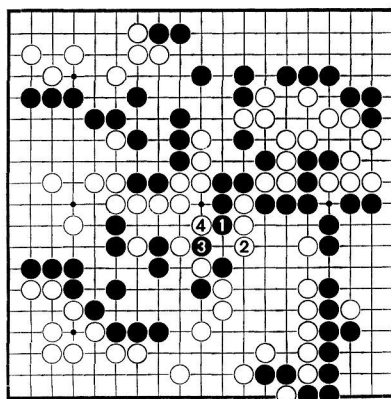
Figure 5 (113-148)

Figure 5 (113-148)

Black 13. Fujisawa thought about this move for sixty-two minutes, reading out every variation.

Black 17 makes miai of *a* and 19.

Black 29, which threatens to catch two stones by attaching at *b*, is the deciding move. If Black carelessly answers White 30 by connecting at 38, he



Dia. 7

collapses, as Black *b* no longer works. Black 31 is therefore correct.

Incidentally, Black 29 at 1 in *Dia. 7* looks good enough, but White stages an upset by striking at 4.

White captures two stones on the side, but he does not make any profit in this whole sequence. Note Black 45, an endgame tesuji worth remembering.

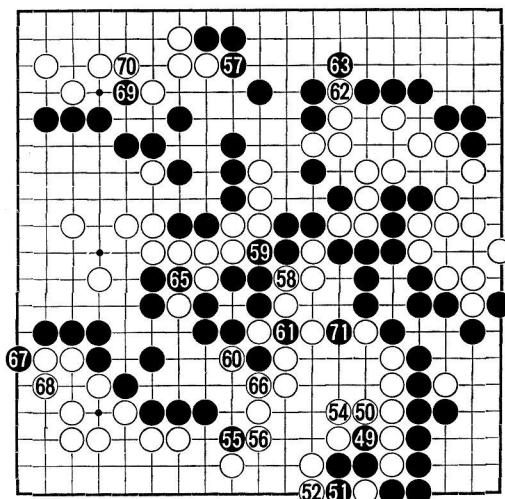


Figure 6 (149-171)

63 connects (right of 51), 64 ko

Figure 6 (149-171)

Hashimoto resigned on seeing Black 71. He was nearly 15 points behind on the board. This was Shuko's most convincing win of the series. Kato Masao dubbed the game 'a Shuko masterpiece'.

15th Judan Title: Game One

White: Kato Masao Judan

Black: Sakata Eio 9-dan

Komi: 5½

Date: March 9, 1977

Time: 6 hours each

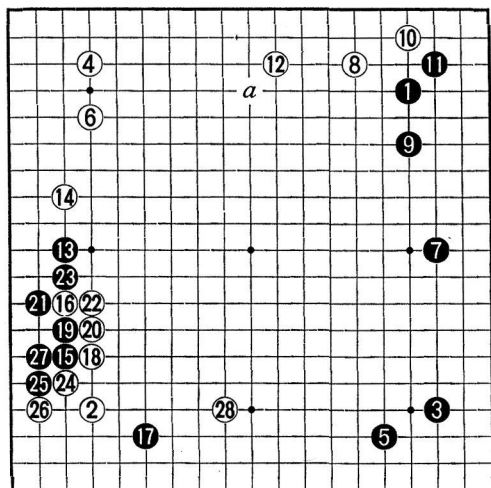
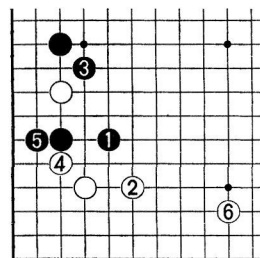


Figure 1 (1-28)

Figure 1 (1-28). A new pattern

Sakata versus Kato—an ideal pairing for this title match. Shortly before this game Sakata won the NHK Cup, giving him his 59th title, a total unapproached by any other player. Sakata has always done well in the Judan title and has won it five times, which must make him all the more determined to make this his 60th title. Meeting his challenge is the defender, Kato Masao, who has been in superb form last year and this year. Kato has gained so much confidence in himself recently that he does not hesitate to proclaim publicly his belief that he is the strongest Go player around—and his tongue is only half in his cheek. Altogether, a formidable opponent for Sakata.



Dia. 1

Black 1. It is quite unusual for Sakata to begin with a play on the star-point.

White 6. A splitting play at 7 is common but Kato is inordinately fond of this enclosure in conjunction with a star-point stone at the bottom left.

White 10, 12. These leisurely moves are unusual for Kato—White 10 at *a* is more like the Kato-style.

Black 17. This is probably a new move. The conventional sequence is 1 to 6 in *Dia. 1*. Black has no reason to be dissatisfied with this result, but perhaps Sakata merely objected to playing as his opponent expected. The ensuing sequence to 27 is forced, but the majority of the professionals following the game regarded this result as unsatisfactory for Black because of his low position on the left side. Obviously Sakata was able to foresee this result when he played 17, so it seems that he did not share the general opinion. Perhaps it's just a question of individual preference.

Figure 2 (28-58). White seizes the initiative?

White 28 is an excellent pincer, but Black responds by gouging out White's corner with 29 etc. One now sees why

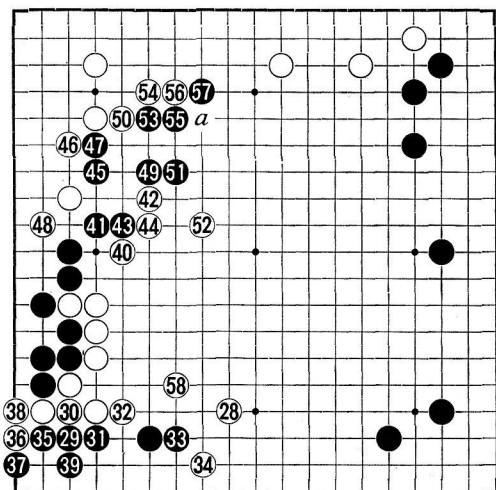
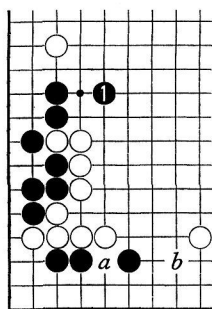


Figure 2 (28—58)

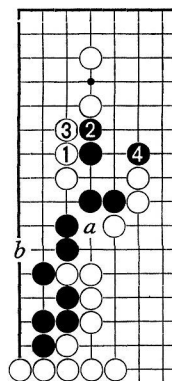
Sakata put up with being forced into a low position on the side.

White 32 is the vital point of this shape—White must not permit Black to hane here.

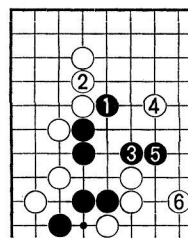
Black 33. Sakata commented later that he should have taken the good point of 1 in *Dia. 2*. Black's bottom group would then be light. If White pushes down at *a* and cuts, Black captures the cutting stone. If instead White *b*, Black then plays 35 etc. in the Figure. In other words, he does not need to worry about this group.



Dia. 2



Dia. 3



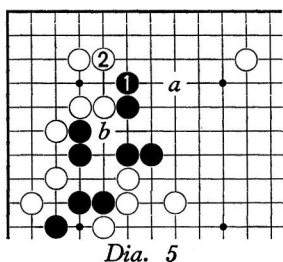
Dia. 4

White 34 is a smartly-timed move. Black is forced to secure life with 35 etc., but the presence of the white stone at 38 makes quite a difference to the eye-shape of the black group above. This gives added severity to White's attack with 40, but perhaps Sakata was unperturbed—he is most at home in situations like this, with groups under attack. He may have been quite happy with the development of the game when he poked his head out at 41.

White 46, 48. A nice “Kato-like” combination. The conventional move for 46 is 1 in *Dia. 3*, but after Black plays 2 and 4, he can get eyes at any time with the sente move at *a*, followed by *b*. White 46, however, makes the eye-stealing follow-up at 48 possible.

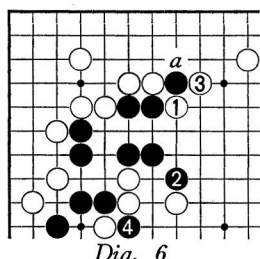
Black 49. The simple contact play is best. Playing a forcing move first at 1 in *Dia. 4* is a mistake in style, as White will strike at the vital point of 4. This leaves Black with no good continuation.

White 54. Kato regretted this move very much after the game, saying that he should have played immediately at



58. If Black 1 in *Dia. 5*, White is happy to answer at 2, as this dissolves the corner *aji* (potential). Next, *a* is a vital point for White as he can aim at pushing through at *b*. For this reason Black will not want to play at 54 himself, so White gains nothing from the 54–57 exchange.

White 58. White does not want to cut at *a*, as Black answers at 2 in *Dia. 6*.



If 3, Black cuts at 4, weakening White's whole position here, while retaining the threat of Black *a* at the top. Both players agreed that this variation would be bad for White.

Figure 3 (59–83). “Razor-sharp” Sakata

Instead of defending the cutting point (at 60) immediately, Sakata attached at 59, a brilliant move which calls to mind his old nickname of “razor-sharp”. For once Kato lost his sang-froid. Whatever answer Kato makes, Black 59 will remain a good forcing move. Kato found this unbearable, so he impetuously cut at 60, but this was clearly

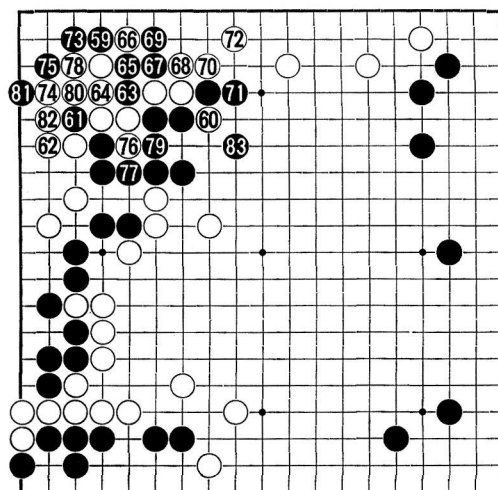
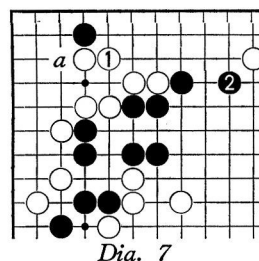


Figure 3 (59–83)



unreasonable. White had no choice but to submit patiently with 1 in *Dia. 7*, though this lets Black get nice shape with 2, while retaining the option of living in the corner with *a*. Even so, this result would have been much better for White than the game sequence.

The combination of 61 and 63 was Sakata's follow-up punch. If White 64 at 65, then Black 80, White 64, Black 78 and White's left-side group is captured. Therefore, the sequence from 64 on in the game was forced. Black ravaged the upper left corner, transforming white territory into black and all in sente. When Black defended at 83, taking care of his centre group, he had secured an overwhelming lead.

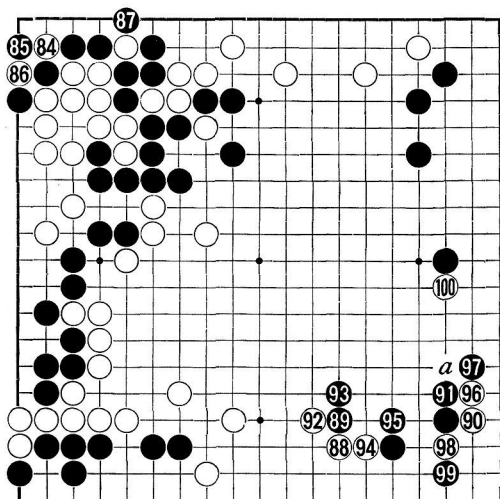


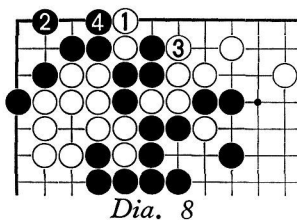
Figure 4 (84-100)

Figure 4 (84-100). Waiting for a chance

White 84. White can capture four stones by playing 1 in *Dia. 8*, but Black has a nice move at 2, so this capture, while profitable, is gote. Normally one would keep White 84 in reserve, but perhaps Kato was afraid that Sakata would beat him to the punch and connect there first.

Kato had been completely outplayed in the top left corner, but he pulled himself together and switched to White 88, the largest point on the board. Perhaps the key characteristic of a top tournament pro is his ability to keep on his feet and prevent the opponent from landing a decisive blow.

With 90, 96 and 98, White's aim is not to live in the corner (Black 99 kills these stones) but somehow to create complications. White 100 is an attempt to exploit the cutting point at *a*.



Dia. 8

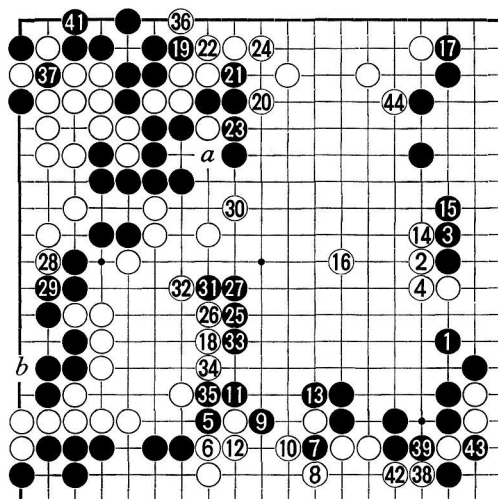
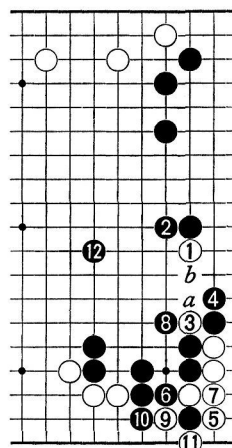


Figure 5 (101-144)

(40) ko

Figure 5 (101-144). Sakata over-confident

Black 1 is a tight defensive move and met with the approval of most of the players following the game. Kobayashi Koichi, however, considered it a slack move. He advocated Black 2 in *Dia. 9*. This permits White to live in the corner, but Black builds up thickness all along the right side. (Black 12 could also be at *a*. If White 9 at *a*, Black gets a ladder with *b*.) Kobayashi thought that this would be a good result for Black, but



Dia. 9

once again it might just be a question of individual style.

Black's solid play at this stage seems to indicate that he was confident that he was winning. Kato commented that he would have found 13 at 16 much more disagreeable. With 16 and 18 White is steadily narrowing the gap. Black is still ahead but he has to remember the komi.

Black 25 is a good move. After the game Kato confessed that at this point he thought that he had no chance.

White 30. This move secretly aims at killing the large black group later, if circumstances permit. The threat is to reduce Black to one eye by extending at *a*, then attaching at *b*.

White 44. Needless to say, White is again taking distant aim at the black group.

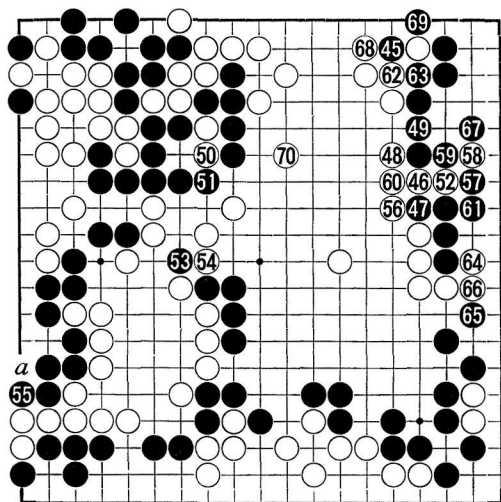
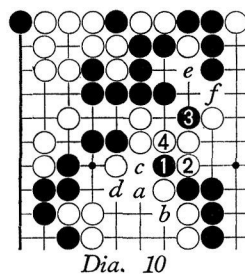


Figure 6 (145-170)

Figure 6 (145-170). Safety first

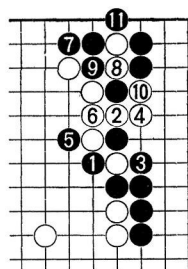
Black 45. Sakata commented after the game that he should have cut at 1 in *Dia. 10*. White cannot omit 4 because of Black *a*, White *b*, Black *c*, White *d*, Black 4. The advantage of playing the



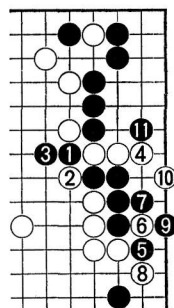
Dia. 10

sente moves of 1 and 3 is that if White later plays *e*, Black can answer at *f*. This helps considerably in looking after his group.

Sakata regretted Black 49 even more. A better response here is Black 1 in *Dia. 11*. White can play 2 etc., but Black lives neatly in the corner and the strength of his ponnuki (at 3) means that he loses nothing in this exchange.



Dia. 11



Dia. 12

Black 53, 55. A failure of nerve on Sakata's part? Everyone expected him to cut at 1 in *Dia. 12*. If White 2 etc., Black wins the fight with 11. White will therefore keep the moves from 6 on in reserve and will switch to White *a*, depriving Black of his second eye. Black will jump to 70 and try to live. It is impossible to predict the result, but Sakata's resourcefulness in situations like this is legendary. However, he defended at 55, either because he lacked confidence in getting life or because he concluded that 55 was good enough to win anyway.

White 70. Suddenly a white moyo has appeared in an area originally dominated by Black.

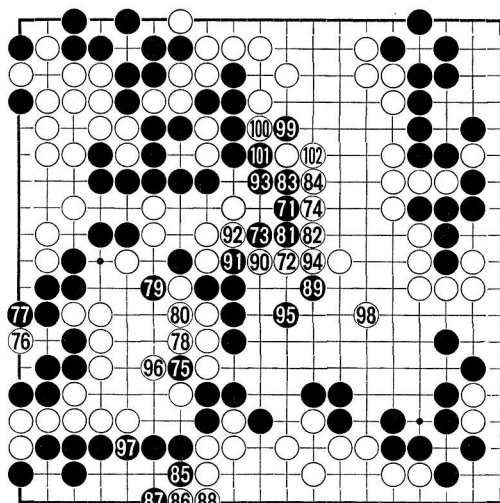
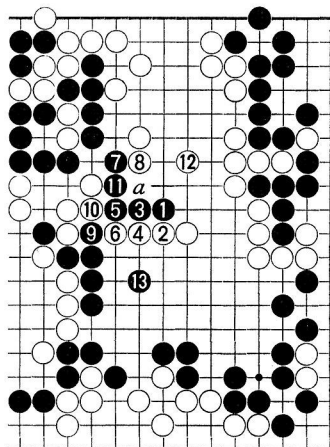


Figure 7 (171-202)

Figure 7 (171-202). The fatal error

Black 171. The losing move. Black could have entered as far as 1 in *Dia. 13*. White cannot catch him, so the sequence to 12 is probable. (If White 8 at 11, then Black *a*, White 8, Black 10). In this sequence Black reduces White's area much more than in the game, thus enabling him to maintain a slight edge.



Dia. 13

White 72, 74. These moves work excellently for White. Getting so much territory here secures victory.

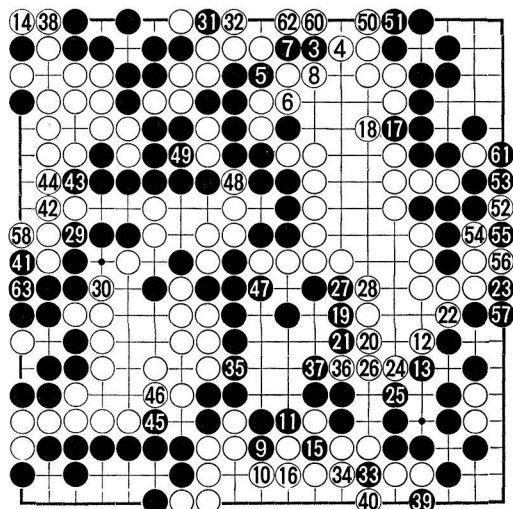


Figure 8 (203-263)

59 connects (above 15)

White takes at 52 and connects

Figure 8 (203-263). A lucky start

Kato's perseverance in an unfavourable position was finally rewarded. He patiently bided his time and in the end was able to stage an upset. Sakata's cautiousness proved to be his undoing.

White wins by 5½ points.

Game Two

White: Sakata

Black: Kato

Date: March 23

Figure 1 (1-29). A centre game

Black 1, 3, 5. Kato's favourite fuseki, the 'revised' Chinese-style.

White 10. Since the 3-3 invasion is most likely, Sakata is clearly planning to emphasize the centre.

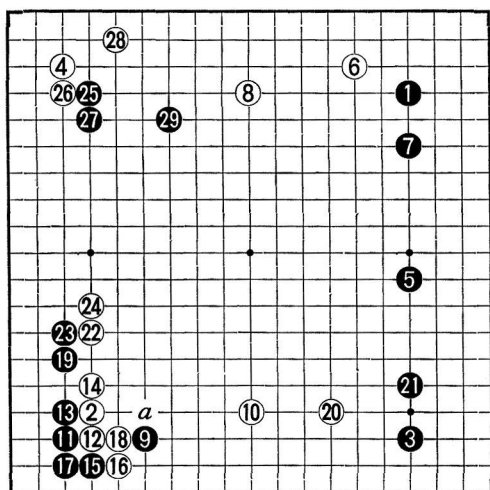
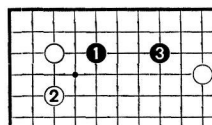
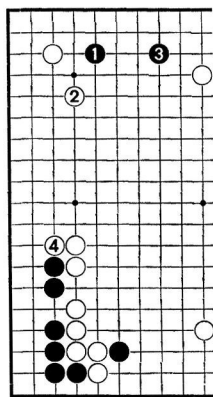


Figure 1 (1-29)

White 22. Again strongly emphasizing the centre. If White plays the usual move at *a*, Black will invade at 1 in *Dia. 1*. White 2 and Black 3 are then likely.



Dia. 1



Dia. 2

Black 25. White 22 and 24 change the position, so Black has to change his strategy. If he invades at 1 in *Dia. 2*, White now answers at 2 and has a perfect follow-up move at 4.

Black 29. Kato plays on the 5th line because of the importance which the centre has begun to assume.

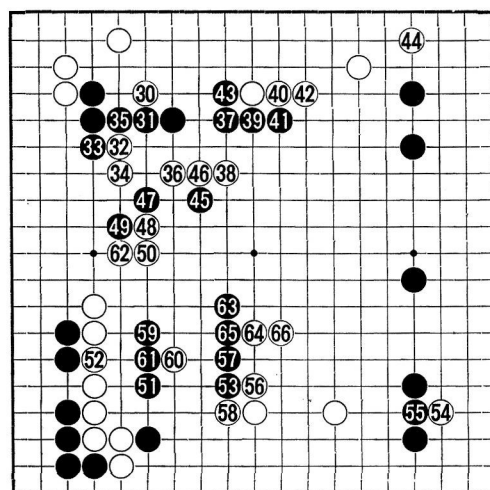


Figure 2 (30-66)

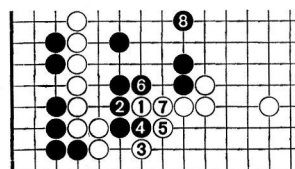
Figure 2 (30-66). *Over-aggressive?*

The aim of 30 and 32 is to make Black's group heavy. Kato regretted Black 33, as 34 helps White in the centre. He should simply have connected at 35 in answer to 32.

White 44. This move is mandatory, so Black gets sente for an attempt to reduce White's centre framework.

Black 45. A preliminary to Black 51. However, Black 47 was overdoing things. Kato did not foresee Sakata's clever answer at 48. Black 49 just provoked White 50, which helped reinforce White's lower area. This becomes apparent after the sequence to 59. Black should have omitted 47 and played immediately at 51.

White 64, 66. Kato felt that these moves were over-aggressive. He recommended peeping at White 1 in *Dia. 3* instead of at 60 in the Figure. White can



Dia. 3

bridge under with 3, which is worth quite a few points. Strengthening his group like this would make it possible for him to play more strongly later on.

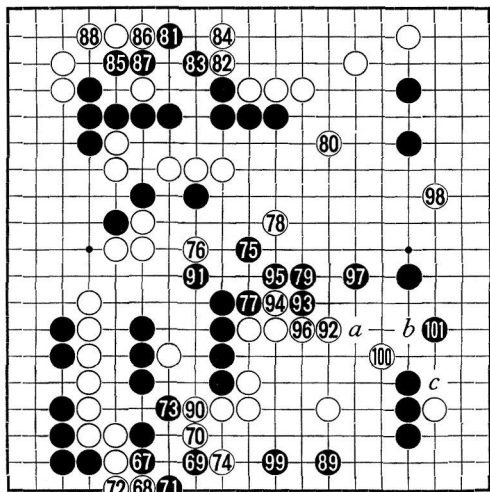


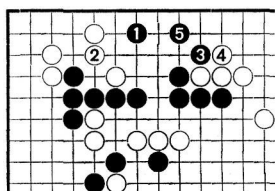
Figure 3 (67-101)

Figure 3 (67-101). *An enormous move*

Since White neglected to cross under, Black seized the opportunity to intercept with 67. A move like this, keeping the opponent's groups separated, secures profit which may not be tangible until later on. In fact, Black 67 turned out to be one of the key moves of the game.

The sequence to 74 is forced, but Black must flee at 75, so he loses sente. White 76 is the vital point of this shape and is miai with 77.

White 80. White switches his attack to the top, but Black has no trouble



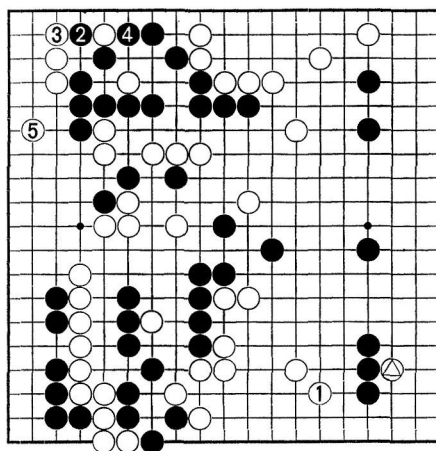
Dia. 4

getting eyes there. Black 81 is the key move. If White 2 in *Dia. 4*, Black virtually settles his group with 3 and 5. White 82 and 84 are big moves which take territory while attacking.

Black 85 secures one eye. Since Black appears sure of getting another eye on the left side, his group is fairly safe. Nonetheless, White continued the attack with 86 and 88. This had serious consequences.

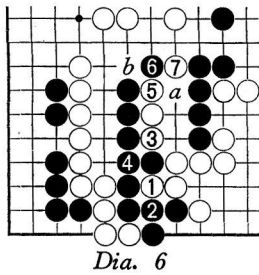
Black 89 is an enormous move which at one blow takes points and sets the white group floating. This confirms the wisdom of keeping the white groups separated.

White should have played 86 at 1 in *Dia. 5*, solidly defending his territory. White 1 is important not just because it takes points, but also because it keeps alive the potential of \triangle . Black can play 2 at the top, but White 3 is sente, so White lives easily with 5. Black 89 immediately put White on the defensive, as a natural consequence of which the vitality of \triangle ebbed away.



Dia. 5

White 90 reinforces his eye-shape and also aims at cutting with the se-

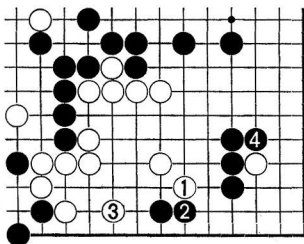


Dia. 6

quence in *Dia. 6*. If Black *a*, White *b*. Black therefore has to reinforce at 91.

Sakata wondered after the game if he should have played 92 at *a*. Black 97-White *b* would follow, but Black then defends at *c* and White still does not have definite eye-shape.

White 98. Premature, perhaps, as White's group is not yet settled. Sakata commented that following *Dia. 7* would have meant less trouble later on. Here White lets Black reinforce at 4 and invades the right side later on.



Dia. 7

Black 99 is a severe move which forces White to play in the direction he wishes to avoid, i.e. at 100. Black swallows up the white stone with 101.

Figure 4 (102-130). Left in the lurch

White is forced to scramble for eye-shape with 2 and 4, but each move he plays helps Black to reinforce the corner. White \triangle looks more and more forlorn.

Black 15 and 17 are probing moves.

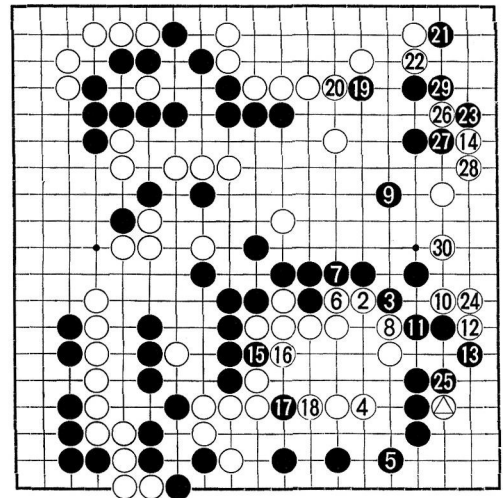
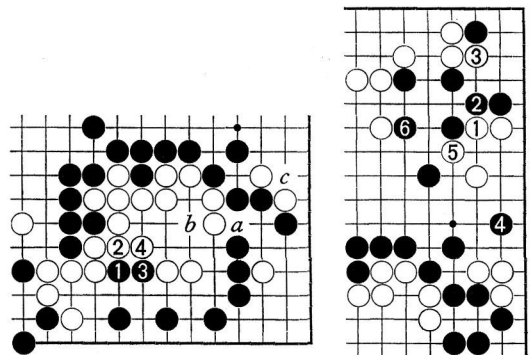


Figure 4 (102-130)



Dia. 8

Dia. 9

If White 2 in *Dia. 8*, Black forces with 3. If Black later plays *a*, he can kill White with *b*. This means that Black *a* becomes sente, which in turn means that White *c* ceases to be sente. This would add to White's difficulties in settling his group on the side, so he has no choice about answering at 18.

Black 19 etc. Black's various contact plays all have a purpose. For example, if White plays 26 at 1 in *Dia. 9*, then captures the corner with 3, Black captures the group on the side with 4. If White 5, Black 6 and White cannot escape. In order to secure life, therefore, White has to sacrifice a stone at 26.

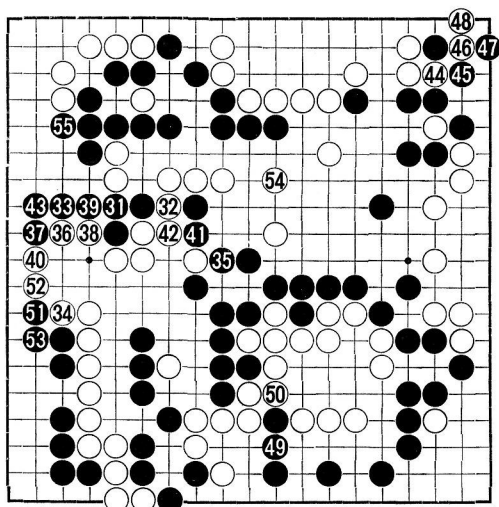


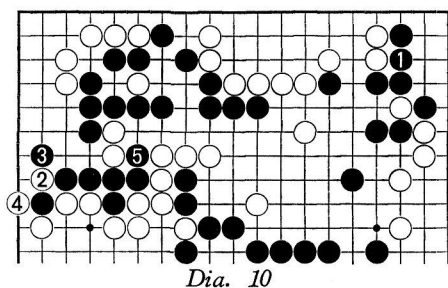
Figure 5 (131-155)

Figure 5 (131-155). *Walking a tightrope*

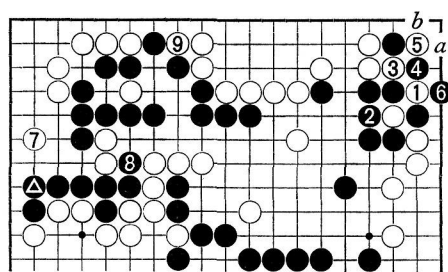
The fighting is over and the endgame begins. The position seems slightly favourable for Black, but his lead is not definite.

Black 31 and 33 are big. 35 is solid. To some extent this move constitutes a threat against the large white group.

Black 43 is terrible. The largest move is 1 in *Dia. 10*, which would ensure Black of victory. White can capture a stone with 2 and 4, but 5 means that Black does not lose on the deal. This mistake gave White a chance, but he muffed it by capturing with 44 and 46. These moves are big but they are gote. White should cut at 1 in *Dia. 11*. This is a sacrifice stone to enable White to capture in sente with 3 and 5. He can



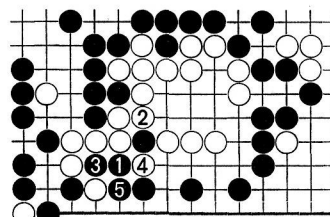
Dia. 10



Dia. 11

then switch to 7, which would make the game too close to call. Black 8 is probable, whereupon White makes the nice move at 9. In this result Black Δ has become a wasted move. Assuming Black *a*-White *b* later, White 1 is an outright loss, but gaining a move is more than worth it. There is no telling who would have won if White had followed this sequence.

Black 49. Black could capture a stone with 1 etc. in *Dia. 12*, but this is gote. Moreover, it gives White definite eye-shape, so Black loses the other endgame moves seen later. Capturing the stone would actually be a loss for Black.



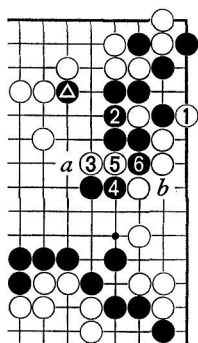
Dia. 12

Black 51 and 53 are also sente—White must defend at 54. Once again Black is rewarded for his wisdom in keeping the white groups separated.

Black 55. Getting in this blocking move saves face for 43, which is now an effective move. By now Kato was confident of victory.

There are no more large endgame moves. Black's top right group seems

weak, but the only way for White to attack it is with the atari at 1 in *Dia. 13*. If next White 3, Black counters with 4 and 6, making miai of *a* and *b*. Black \triangle is a most helpful stone.



Dia. 13

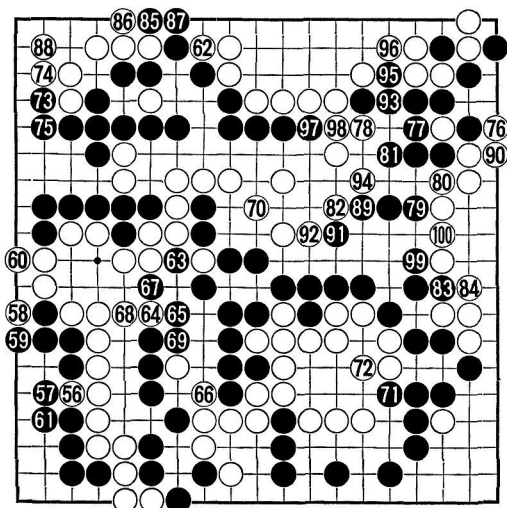
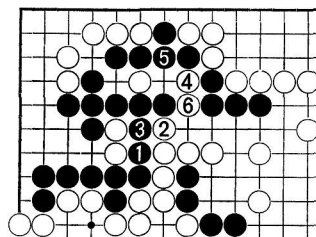


Figure 6 (156—200)

Figure 6 (156–200). Indirect defence

The sequence to 60 is White's privilege. Black can hardly fight a ko here.

White 62 is a smart move which indirectly defends two of White's stones. If Black 1 in *Dia. 14*, White can cut with the moves to 6. (Of course, Black 5 would have to be at 6 if the sequence were actually played.)



Dia. 14

White 70. Necessary because of Black 63, though forcing first with 64 to 68 is correct timing.

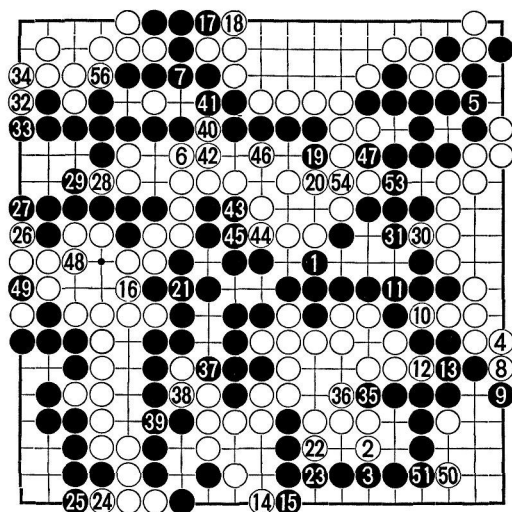


Figure 7 (201—257)

52 ko (below 49), 55 ko, 57 connects

Figure 7 (201–257). One to go

Kato now needed only one more win to defend his title, but he hardly felt like relaxing. In the 21st Nihon Ki-in Championship title match (late 1973–early 1974), he held the same lead over Sakata, but then lost three in a row. Kato was undoubtedly on his guard to prevent a repetition of that frustrating experience.

Black wins by 3½ points.

(Adapted from a commentary by Kato in the May *Kido*)

1977 Oza and Honinbo Tournaments

Game One: Iwamoto vs. Takemiya

25th Oza Title, prelim. round

White: Iwamoto Kaoru 9-dan

Black: Takemiya Honinbo

Komi: 5½

Time: 5 hours each

Date: 3rd Feb., 1977

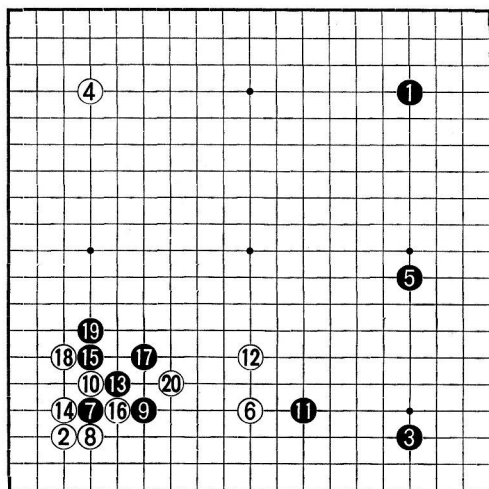


Figure 1 (1-20)

Figure 1 (1-20). Kunwa vs. Shuju

This is a game between a present and a past Honinbo. Takemiya is the 31st Honinbo and when he won the title last year, he took the name of Shuju. Iwamoto on the other hand was the 3rd and 4th Honinbo and took the title of Kunwa.

At 75 Iwamoto is the second oldest player in active service—his only senior is Hayashi Yutaro 9-dan, who is two years older—but his youthful and energetic manner belies his years. As this game shows, his Go is still as fresh and vigorous as ever.

The peep at 20 is an unusual move—usually White pushes once above 18,

then pushes along the third line at 34 and 35 in Figure 2.

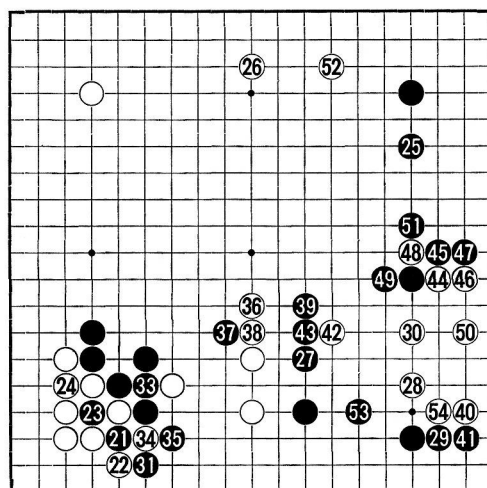
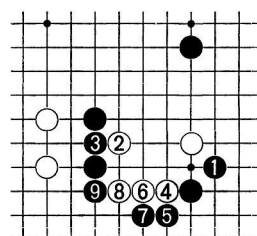


Figure 2 (21-54)
ko : 32

Figure 2 (21-54). Black's sluggish fuseki

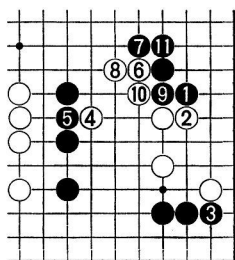
Black 29. The aim of this move is to make it as difficult as possible for White to settle himself here, but Sakata 9-dan (who analysed the game for the newspaper commentary) recommended attacking with the diagonal move at 1 in *Dia. 1*. The sequence to 7 will probably follow, but White will be reluctant to extend at 8, as Black 9 is a good move which threatens the white stones to the left. This sequence would therefore make it more difficult for White to settle himself than the game



Dia. 1

sequence. The validity of Sakata's comment becomes clear when White plays 40, a helpful move for securing eye-space which is forestalled by 1 in Dia. 1.

Black 41. Sakata also disagreed with this move. He advocated Black 1 in *Dia. 2* before blocking at 3. White will probably peep at 4, then play the standard sequence to 10, but Black strengthens himself with 11, while White is not yet definitely alive. In the Figure White had no trouble settling himself with 44 to 50, a success all the more telling because he invaded at 28 *after* Black had added the move at 27. Moreover, White lived in sente enabling him to switch to the good point of 52 at the top.



Dia. 2

Thanks to the two slack moves at 29 and 41, White had already come close to nullifying Black's advantage from having the first move.

Figure 3 (55–85). *Black plays peacefully*

Black 55 etc. Needless to say, Black is getting ready to attack the white group below.

Black 63. Black could consider answering at 1 in *Dia. 3*, but White will counter with 2. After 3 to 6, Black will have to worry about the prospect of the large ko White can start by cutting at *a*. This was presumably the reason why Black played 63 and 65, but these

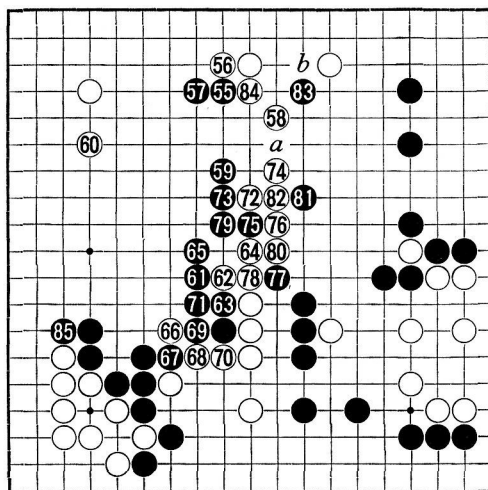
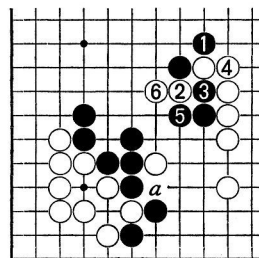


Figure 3 (55–85)



Dia. 3

moves were not completely satisfactory as they permitted White to strike at the vital point of 66. Moreover, Black still had to worry about the cut.

Black 73 is a peaceful move—Takemiya must have judged that he could afford to let White connect his groups. Sakata commented that he would have preferred to make the violent contact play at *a*, just to probe White's reactions. Since Black has a solid position on the right side, he should keep White's groups separated.

Black 83 is an efficient forcing move. If it had been played earlier (immediately after 58, for example), White would have answered at *b*, but now the centre developments make 84 the correct move.

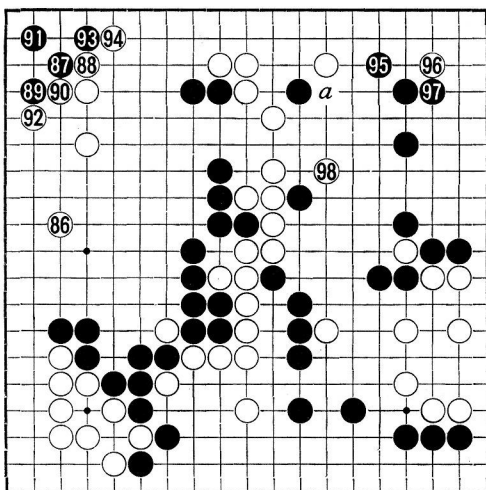


Figure 4 (86-98)

Figure 4 (86-98). Go commonsense?

Black 87. Invading after White extends to 86 is logical. The conventional wisdom of Go calls for one to invade after the opponent has added an extra move to surround his territory. However, in this case the result was not completely satisfactory for Black, as will be seen in the next Figure.

White 98. A good move with a dual purpose: capturing a black stone by playing White *a* and saving a white stone by playing 120 in the next Figure.

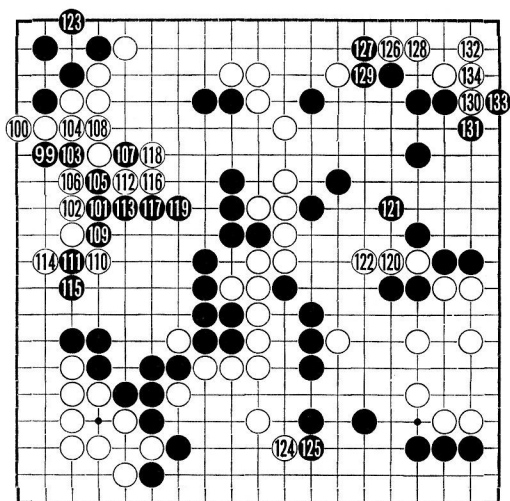
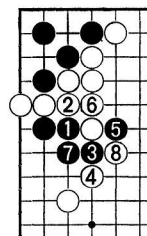


Figure 5 (99-134)

Figure 5 (99-134). Black's attack fizzles

Black 99. This desperate attack can be taken as an indication that Takemiya did not feel too confident in his position. However, when White descends at 100, Black has no good continuation. If 1 and 3 in *Dia. 4*, White strikes at 4, preventing Black from escaping. If 5 and 7, White wins with 8. Therefore, Black decided to sacrifice the two stones and make centre territory instead. However, an unfortunate result of this exchange is that White can now kill the corner group outright, whereas before it was ko.



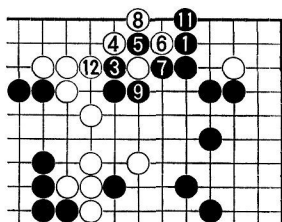
Dia. 4

The source of all of Black's troubles is White's stone at 86 in Figure 4, which makes the tesuji of 4 in Dia. 4 possible. Therefore, Black should have omitted 85 and invaded immediately at 87 before White extended to 86. In this case, Go commonsense—invading after the opponent has added an extra stone—was misleading.

White 112 is an effective cut, enabling White to hane at 114 and also to capture a stone in sente with 116 and 118.

White could have captured the top left corner group but instead he led his stone out with 120 and 122. These moves build nice thickness in the centre.

White 126. The largest point on the board. If Black wants to keep the corner, he can play 127 at 128. According



Dia. 5
⑩ connects

to Sakata, Black 123 may have been the losing move. Securing life for this group was large, but White got adequate compensation with 126 to 134. Therefore, playing 1 in *Dia. 5* might have been better. If White kills the top left corner group with 2, Black continues with 3 etc., building thickness here.

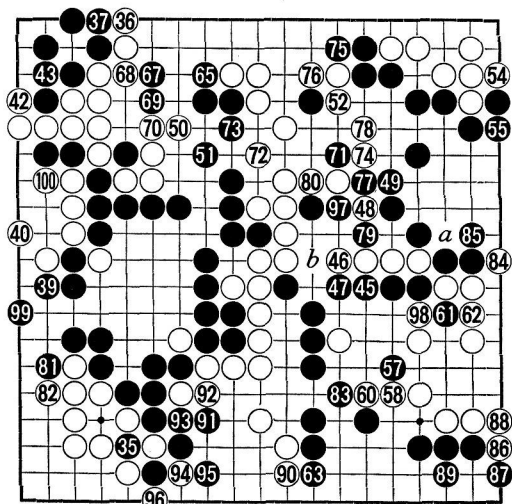


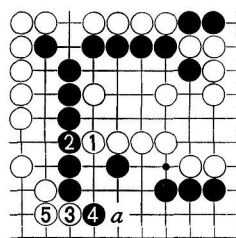
Figure 6 (135–200)
ko : 38 (right of 35), 41 (35), 44,
53, 56, 59, 64
66 : connects

Figure 6 (135–200). *Not enough ko threats*

Black 35 initiates the last major conflict of the game. Unfortunately for Black, the ordinary endgame plays of 36, 42 and 54 are all excellent ko threats. An added virtue of 120 is now apparent, as White can get three ko

threats by cutting at *a*. Because he has no lack of ko threats, White can even pause in the middle of the ko fight and make the large moves at 50 and 52. The latter in particular is a big point for both sides at this stage of the game.

Black 59. Takemiya should have blocked at 60, as White 60 is sente, forcing Black 63. If Black omits this move, White plays 1 to 5 in *Dia. 6*. This is sente, as White threatens to make a clamping move at *a*. Takemiya was already in byo-yomi (a minute a move), which perhaps accounts for this slip.



Dia. 6

White 66. Doubtless White judged that this was sufficient to win.

Black 71. This move did not work out, as White was able to hane out at 74.

Black 97. Even though Black makes this capture, he has no chance of winning the ko he could start by playing at *b*.

Figure 7 (201–254). *A nice game for Iwamoto*

Letting White start a ko with 26 is unreasonable for Black but he will lose by 1 or 2 points if he makes the normal endgame plays, so he decided to go out fighting.

Iwamoto's style is nicknamed "bean-scattering Go" because of the seemingly random way he scatters stones about

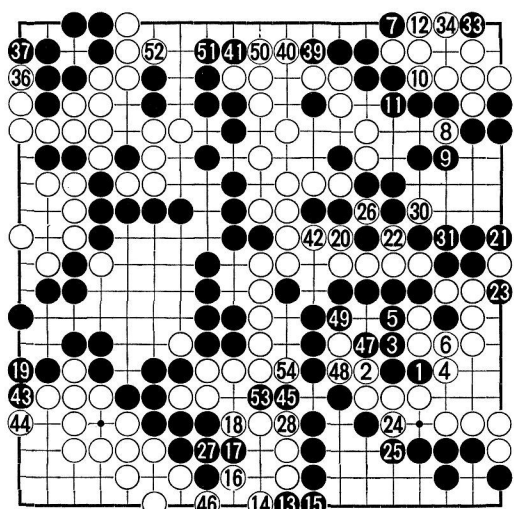


Figure 7 (201—254)
ko : 29, 32, 35, 38

the board at the start, but one must not overlook the fact that this is essentially a fighting style, as considerable strength is required to make the “scattered” stones work together effectively in the middle game. Both Iwamoto’s lightness of touch and his fighting strength are seen to good advantage in this game.

White wins by resignation.

Game 2. Otake vs. Magari 2nd Honinbo League

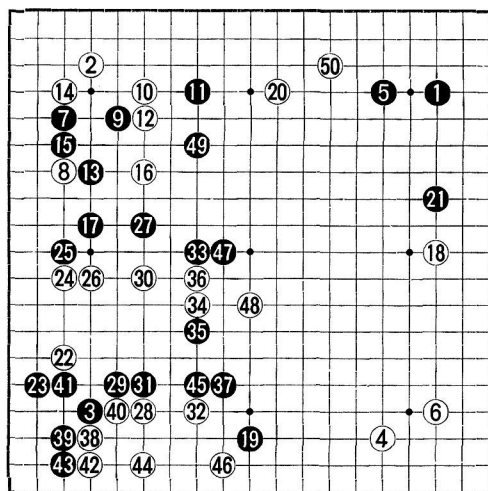


Figure 1 (1—50)

White: Magari Reiki 9-dan
Black: Otake Hideo Meijin
Komi: 5½
Date: March 17, 1977

Figure 1 (1—50)

This is one of the most exciting games from the current Honinbo league. Magari Reiki is noted for his aggressive fighting style and whether he wins or loses, his games are always entertaining. He finished with 3 wins to 4 losses in this year’s league, thus losing his place, but that is actually a creditable score in such exalted company.

Black 35. A brilliant move. White cannot fight back here, as his two stones at the bottom will be endangered. However, when Black attacked at 37, White managed to secure life for his group.

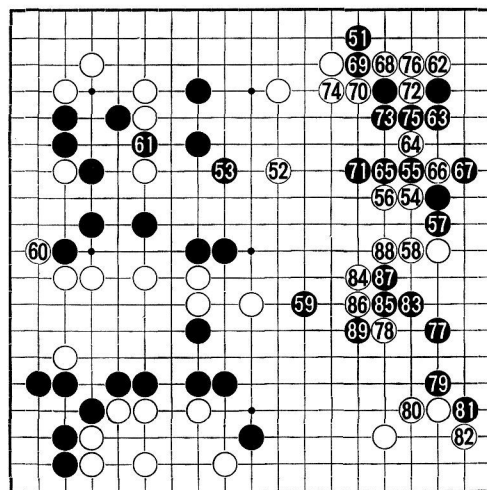


Figure 2 (51—89)

Figure 2 (51—89)

Black 63 is the strongest answer to 62. However, White played skilfully in this corner and secured some profit in the sequence to 76. Nonetheless, Otake was probably satisfied with getting sente to invade at 77.

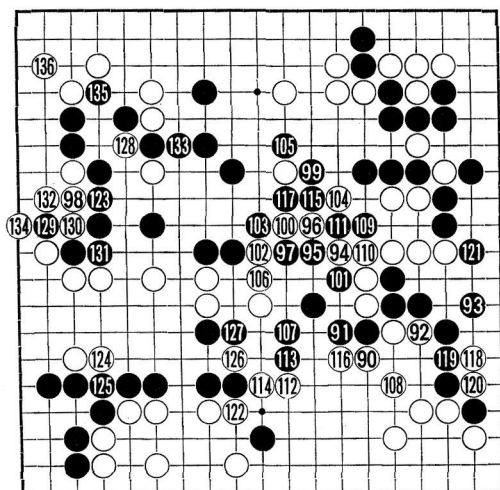
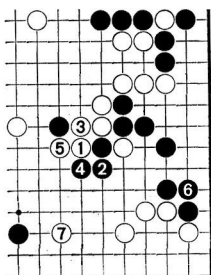


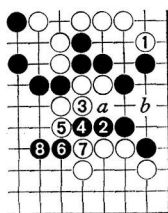
Figure 3 (90—136)

Figure 3 (90—136)

White 90. The losing move. White should follow *Dia. 1*, which would give him a reasonable result.



Dia. 1



Dia. 2

Black 95. This move made Magari aware of his mistake, as he had been assuming that Otake would connect under on the right side. However, if White intercepts with 1 in *Dia. 2*, Black counters with 2 to 8, capturing five stones. If White 3 at 4, Black lives easily with Black *a*, White 3, Black *b*.

This mistake was critical, as Black 97 puts both white groups under heavy pressure. Magari was unable to save his centre group, but he sought compensation by taking the bottom area with 112 etc.

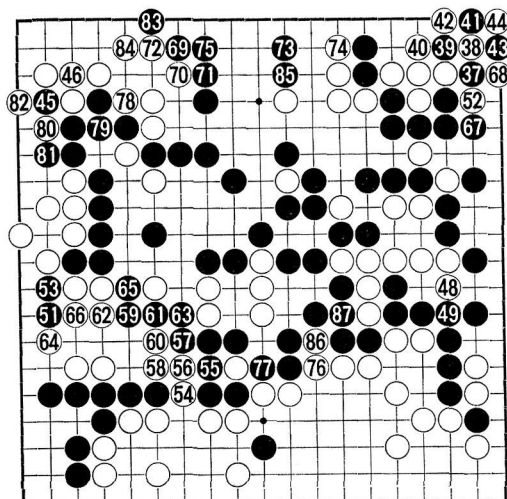


Figure 4 (137—187)

ko : 47, 50

Figure 4 (137—187)

Black consolidates his lead by setting up a ko in the corner. White dissolved the ko with 52, but Black settled the issue by catching the white stones in the centre.

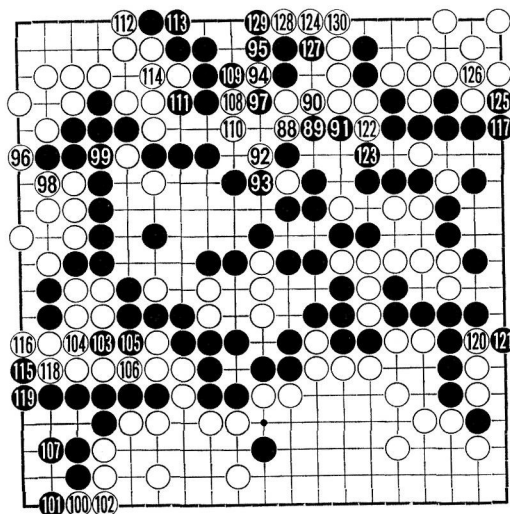


Figure 5 (188—230)

Figure 5 (188—230)

Magari struggled on tenaciously in this game but he was no match for Otake's brilliance. This was Otake's sixth straight win in the Honinbo league. Black won by $5\frac{1}{2}$ points.

MATCH THE JOSEKI TO THE FUSEKI

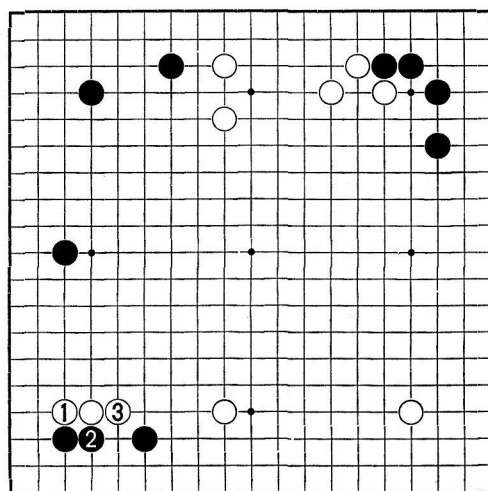
by

Sekiyama Toshio 9-dan

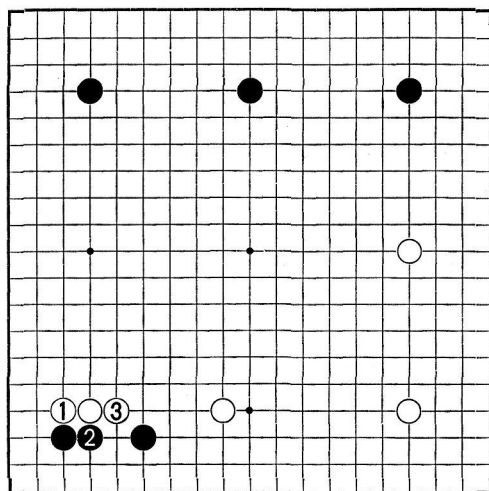
In this series we analyse one popular joseki in each instalment and examine the kind of fuseki in which it is most appropriate. Emphasizing rote memorization of joseki is a bad approach—joseki must always be considered as an integral part of the overall position. It is our hope to help clarify the relationship between joseki and fuseki.

In each of these three positions, White has just played 1 and 3, a very popular joseki. However, this joseki only fits one of the three positions—the other two are fakes. That is to say, in two of the positions 1 and 3 are bad moves.

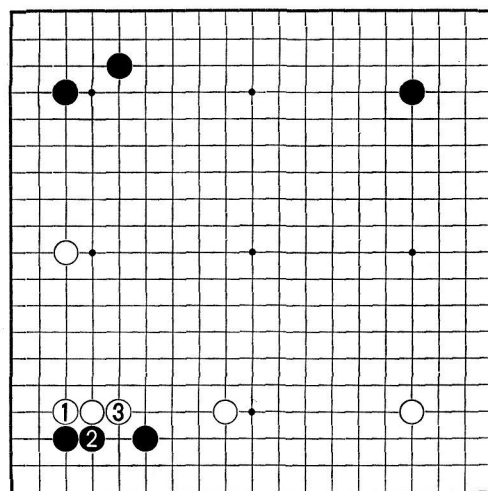
Which is the genuine position?



Position B

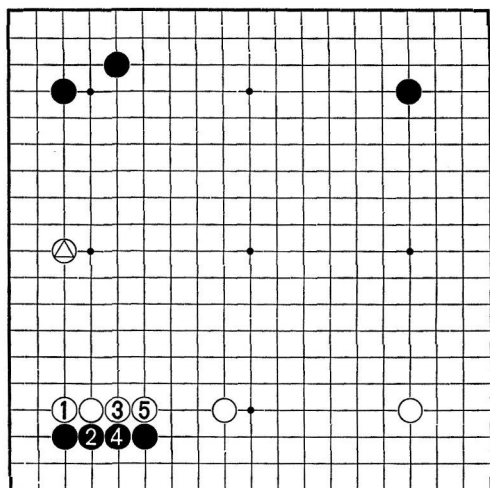


Position A



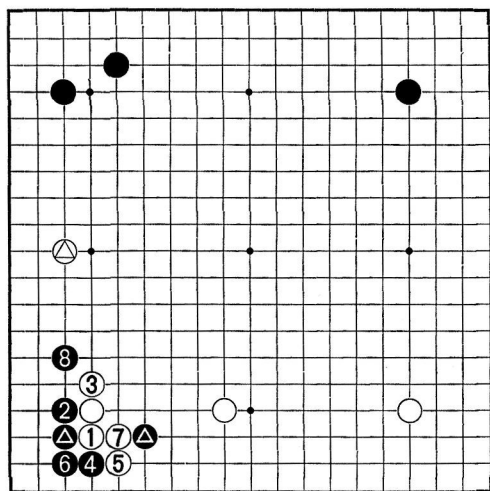
Position C

THE CORRECT FUSEKI



The genuine fuseki : Position C

Position C is the fuseki in which White 1 and 3 are just right. The key point is the presence of \triangle on the side. White takes the vital point of 3, then if 4, keeps pushing at 5. White \triangle is now an ideal extension from White's wall. White has let Black take profit but he matches this with his territorial framework and his influence. This is a satisfactory result for him.



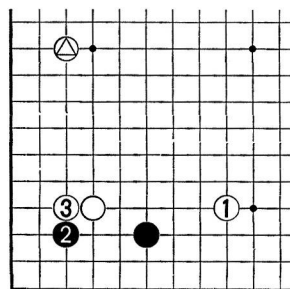
Dia. 1 : wrong

Dia. 1. If White tries to keep the two \triangle stones separated, the sequence to 8

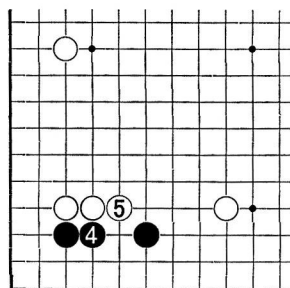
follows and White \triangle loses most of its effectiveness. This joseki is therefore inappropriate here.

Before looking at the other positions, let's review the joseki.

JOSEKI ANALYSIS



In position C, White made a two-space high pincer, then blocked at 3, letting Black connect his two stones. This is correct only when White has the stone at \triangle .



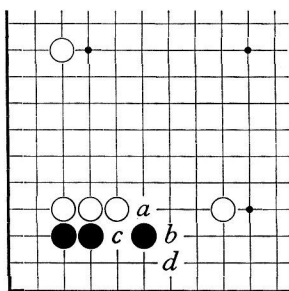
Dia. 1

Dia. 1. Next Black 4, whereupon White 5 is not only natural but is absolutely necessary. White would immediately fall behind in the whole game if he permitted Black to take a vital point as crucial as 5.

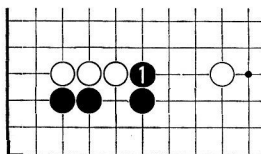
Dia. 2. At this point Black can choose among *a* to *d*.

Dia. 3. First let's look at Black 1. At one time this move was extremely popular with professionals.

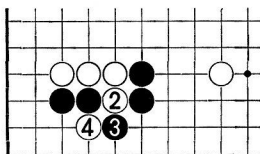
Dia. 4. White plays a probe with 2 and 4. This is correct timing.



Dia. 2



Dia. 3

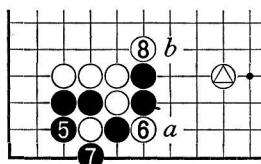


Dia. 4

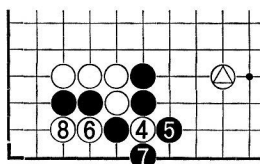
Dia. 5. If Black captures the cutting stone with 5, White forces with 6, then hanes at 8. This is an attempt to make his stones work in combination with △.

Black *a* next is an insipid move—White plays *b*, getting a good result. Playing up with a hane at *b* is the only move for Black.

Dia. 6. Note that if White cuts at 4, Black plays 5, again capturing the cutting stone. Black loses his two corner stones, but the strength of his ponnuki on the outside weakens △. This is a good result for Black.



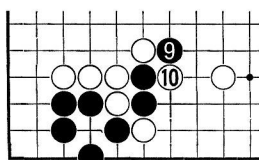
Dia. 5



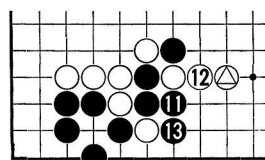
Dia. 6

Dia. 7. Black 9 is the only move after *Dia. 5*. White counters strongly by cutting at 10. This leads to a little fight within the joseki.

Dia. 8. Simply connecting at 12 is bad. When Black plays 13, △ becomes an inefficient stone.



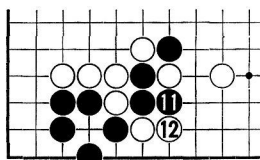
Dia. 7



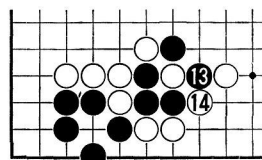
Dia. 8

Dia. 9. Giving atari at 12 is correct style. This follows the proverb, “increase the sacrifice to two stones”.

Dia. 10. Capturing at 13 is wrong. White plays 14, then—



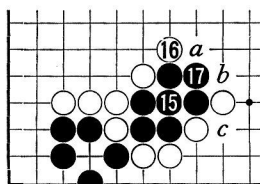
Dia. 9



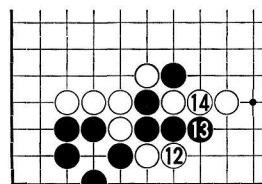
Dia. 10

Dia. 11. Black’s group is turned into a heavy, inefficient “dumpling”. Even if White cannot get a ladder with *a* or *b*, he gets a very good result simply by connecting at *c*.

Dia. 12. Therefore, Black 13 is the only move. White now connects at 14.



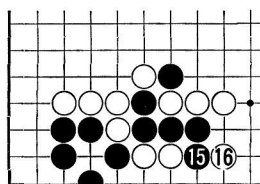
Dia. 11



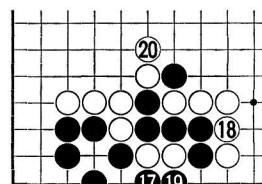
Dia. 12

Dia. 13. Capturing with 15 is bad, as White attaches at 16.

Dia. 14. White squeezes with 18, then extends to 20. White has built up a magnificent position.



Dia. 13



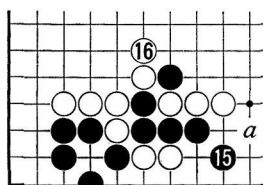
Dia. 14

Dia. 15. If Black thinks a little, he’ll come up with 15, which is correct style

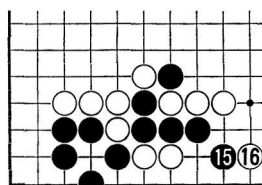
in this position, as it forestalls the facile squeeze in Dias. 13 and 14.

White now switches direction, extending at the key point of 16. This whole sequence is a joseki. Black hopes for a chance to play *a* later. If White does not want this—

Dia. 16. White can attach immediately at 16.



Dia. 15

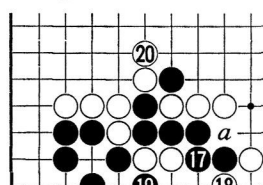


Dia. 16

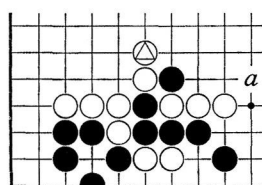
Dia. 17. Black 17 is the only move, so White forces with 18, then extends at 20. There is no need to play *a* immediately.

However, there is a bit of future potential here which is erased by going through with the forcing move of 16 in *Dia. 16*. To wit—

Dia. 18. When White simply extends at \triangle , moves around *a* are sente for him.

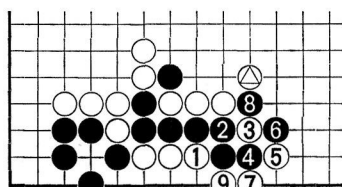


Dia. 17



Dia. 18

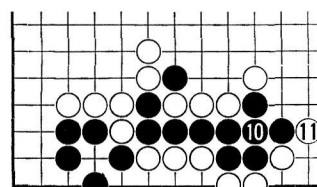
Dia. 19. If White gets a stone at \triangle , he can spring the combination shown here on Black.



Dia. 19

Dia. 20. If Black 10, White gets a ladder with 11.

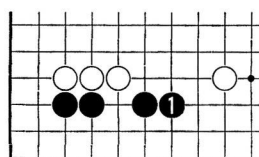
One should at least be aware that potential such as this exists, though perhaps in general following Dias. 16 and 17 is good enough for White.



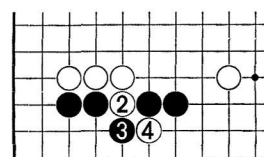
Dia. 20

Dia. 21. The next move to look at is Black 1.

Dia. 22. This time White cuts at 4.



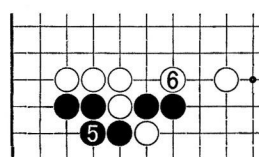
Dia. 21



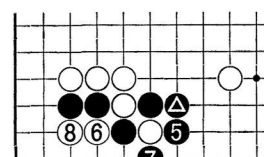
Dia. 22

Dia. 23. Black must connect at 5, whereupon White attaches at 6.

Dia. 24. Black 5 goes against joseki. In the result to 8, \triangle ends up a wasted stone.

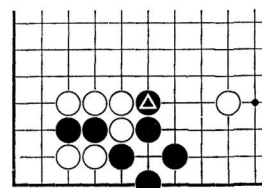


Dia. 23



Dia. 24

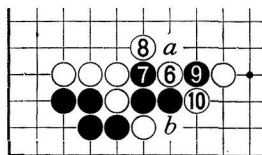
Dia. 25. In *Dia. 6* the extra stone is at \triangle , which is decidedly better for Black than \triangle in *Dia. 24*. The difference is worth pondering. It explains why cutting at 4 in *Dia. 22* and connecting at 5 in *Dia. 23* are joseki.



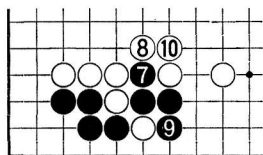
Dia. 25

Dia. 26. Answering with 7 and 9 is reckless. White counters by cutting at 10. If Black *a*, White squeezes with *b*. This is bad for Black.

Dia. 27. Therefore, Black just pushes through once at 7, then defends at 9. White 10 concludes the sequence.



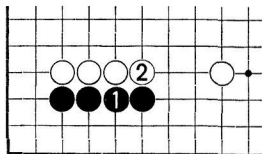
Dia. 26



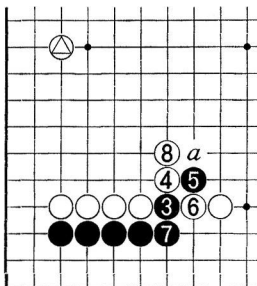
Dia. 27

Dia. 28. Next, the simple connection at 1. This move has few variations.

Dia. 29. 3 and 5 are the moves if Black wants to continue here. Up to 8 is the basic pattern. Black is aiming at pushing at *a* later on, but White's stones work nicely with \triangle , giving him an excellent position.



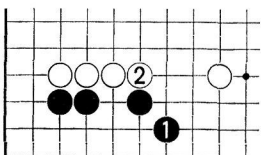
Dia. 28



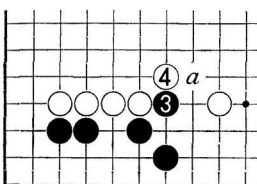
Dia. 29

Dia. 30. Finally, Black 1. White seals him in with 2.

Dia. 31. Next, Black usually exchanges 3 for 4, then switches elsewhere. He is aiming at Black *a* later on. If Black omits 3—



Dia. 30

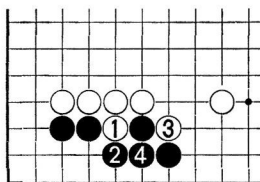


Dia. 31

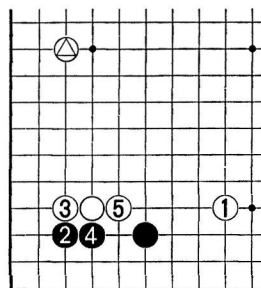
Dia. 32. White forces with 1 and 3, which is bad for Black.

The discussion has become rather lengthy, but to summarize our conclusions:

Dia. 33. When White has a stone at \triangle , he plays 3 and 5. Whatever Black does now, White will be able to put into effect an opening strategy based on influence and a territorial framework. White's stones are all working together, this being the main proof that C is the genuine fuseki.

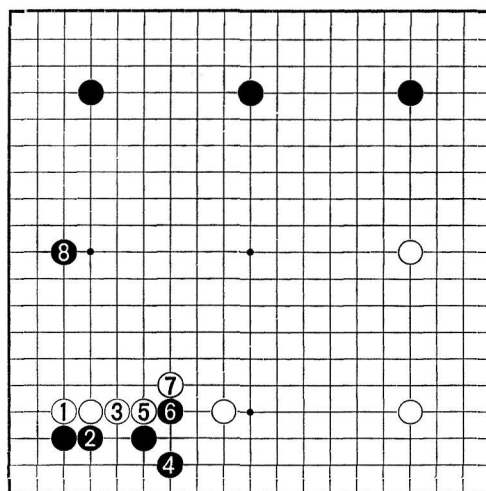


Dia. 32

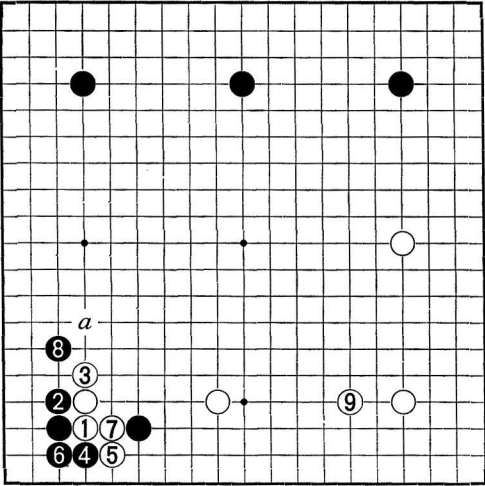


Dia. 33

THE FAKE FUSEKI I: POSITION A



sealing Black in at the bottom is got for White. If Black plays 4, for example, he is able to take the key point of 8. This makes the thickness that White has built up at the bottom useless.



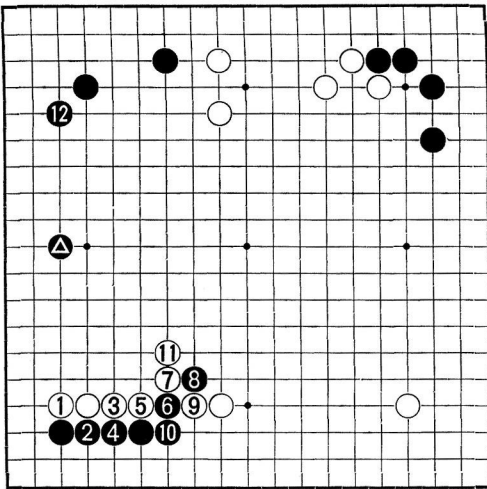
Dia. 1 : correcting the fuseki

Dia. 1. In this position White should intercept at 1. If 2, extending at 3 is important. When Black pokes his head out at 8, White plays 9, setting up a moyo (territorial framework) at the bottom and on the right. This is a splendid position for White. Black has profit, so both sides are satisfied.

White 9 at *a* is also possible. Refer to the commentary on the second game of the Judan title.

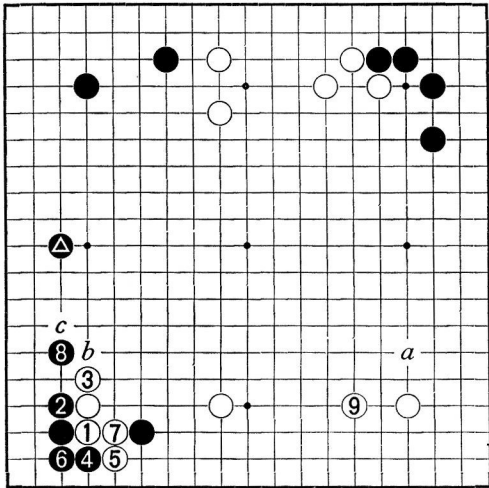
THE FAKE FUSEKI II: POSITION B

Since Black has already played at \triangle , blocking at 1 is even worse in this position. There are various ways of answering 3, but if Black 4, the sequence to 11 is joseki. It is now obvious that \triangle is in an excellent position. This result is terrible for White. De-



Position B

fending at 12 is probably more than adequate for Black.



Dia. 1 : correcting the fuseki

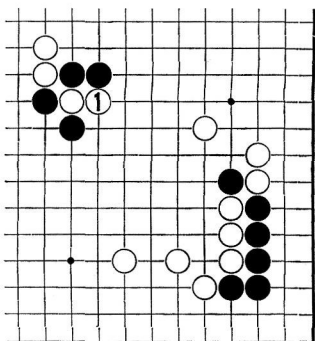
Dia. 1. Blocking at 1 is of course the only move. After the sequence to 8, White takes up position at 9 (or *a*) and the game already looks promising for him.

Not one white stone is ineffective, but Black \triangle is in an awkward position. Moreover, White can play *b* at any time, forcing Black *c*. This further reduces the efficiency of \triangle .

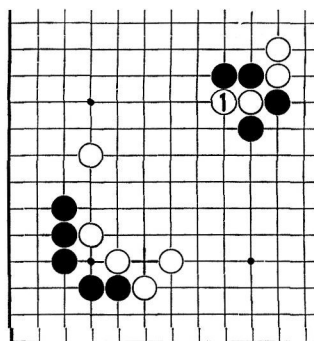
IS IT A LADDER?

When one side discovers along the way that he has been misreading a fight in a local situation, he can usually take steps to minimize the damage or to patch up his position. Not so with a ladder—each stone one plays in an unfavourable ladder is a hideous and irretrievable loss. Often one has to resign there and then.

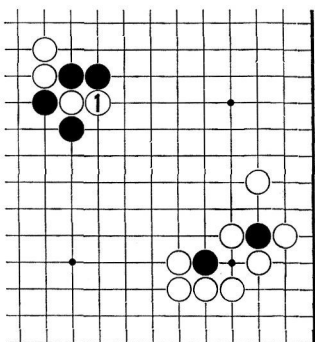
Training oneself to read ladders from the very first move is therefore essential. The following problems are offered as practice. Needless to say, you should try to solve them without playing out the moves on a board.



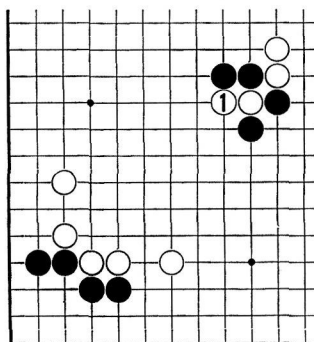
Problem 1



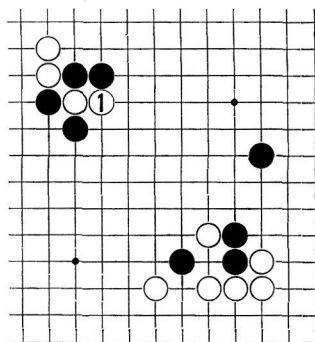
Problem 2



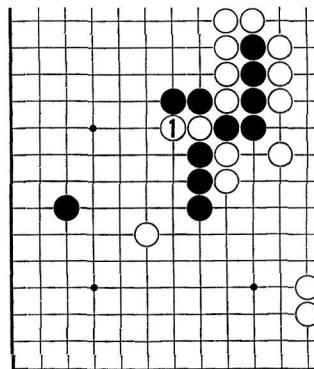
Problem 3



Problem 4



Problem 5

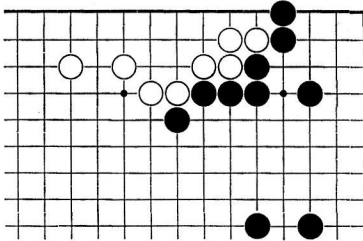


Problem 6

Answers on page 34

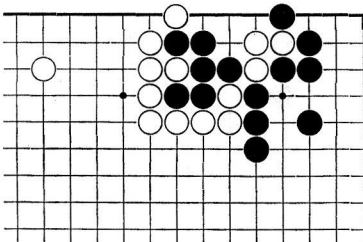
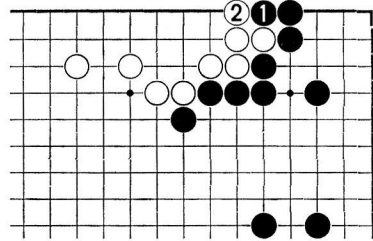
GOOD AND BAD STYLE

Problem: Black to play

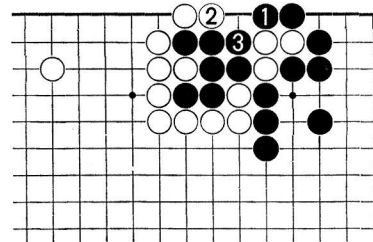


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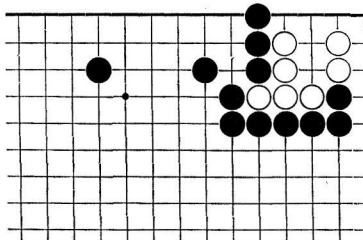
Vulgar style



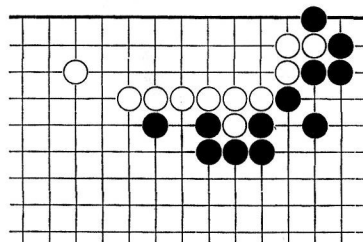
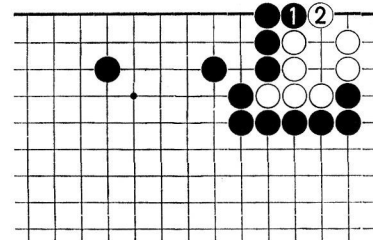
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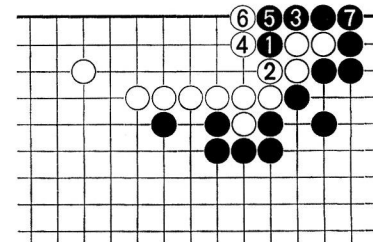
If Black 1, White 2 is sente, so Black must capture at 3.



6

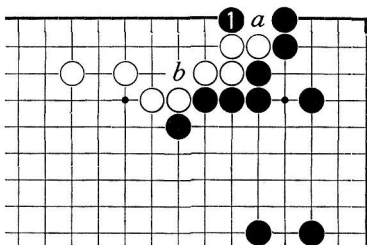


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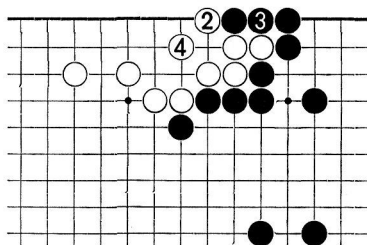


If Black 1, Black ends in gote.

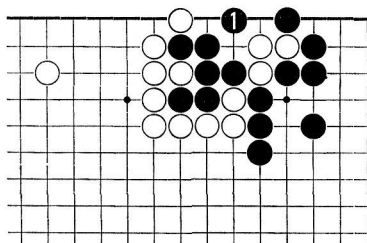
Correct style



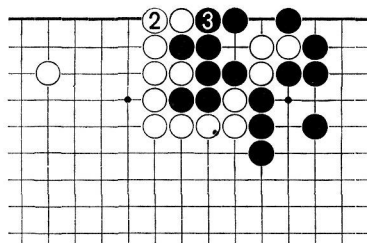
Black 1 is correct. White *a* is impossible because of Black *b*.



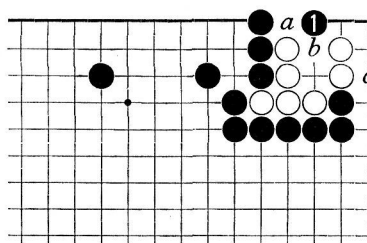
White must play 2 and 4, so Black has gained two points.



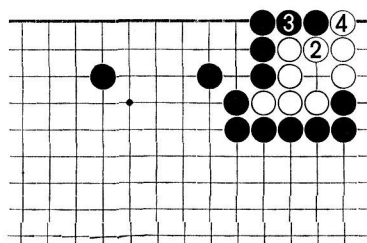
The diagonal move is correct shape.



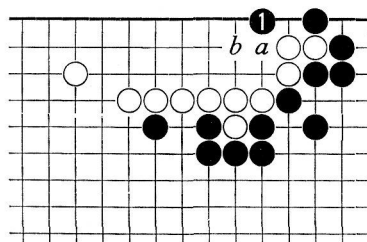
If White 2, Black 3 and he does not have to take the white stones off the board. This is a gain of two points.



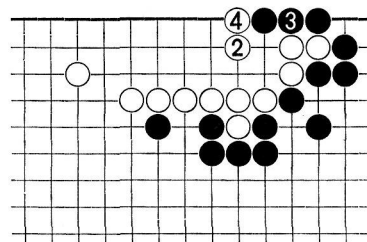
Black jumps in at 1. If White *a*, Black *b*, followed by Black *c*, killing White.



White has no choice but to play 2, so Black gains two points in sente.

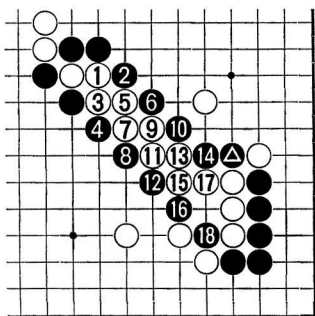


Black 1 is correct style—White cannot cut. If White *a*, Black *b*.




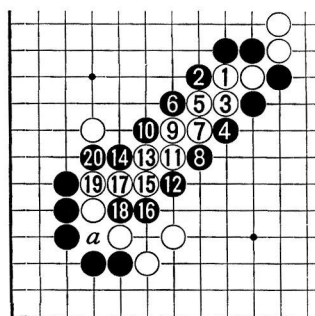
White answers at 2, so Black connects at 3. Black has sente.

IS IT A LADDER? ANSWERS



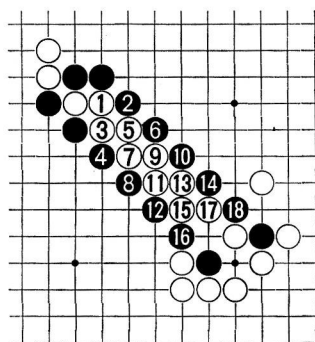
Problem 1: YES

Black  proves to be very useful
—Black gets a snapback with 18.



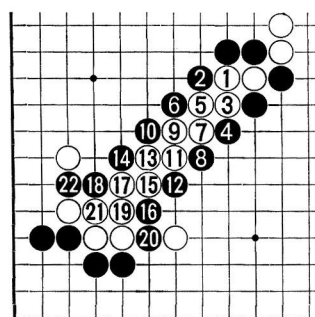
Problem 2: YES

Playing in at 18 is the key move
—White cannot connect at *a*.



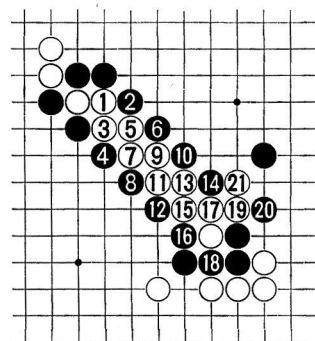
Problem 3: YES

White's attempts to flee prove futile.
The two useless-looking black stones
inside White's position are right where
they are needed.



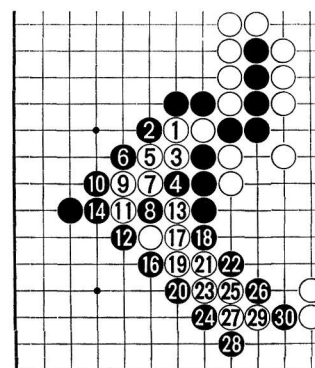
Problem 4: YES

White's side group looks solid but
Black roars right through the middle
with 18 and 22.



Problem 5: NO

The side position is misleading—
Black's ladder turns out to be a
bluff.



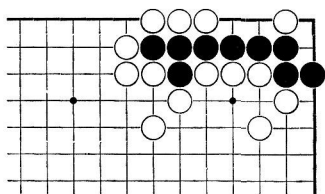
Problem 6: YES
15 at 8

White gets in an atari at 11 but
Black squeezes with 12 etc., then waltzes
White round to the right.

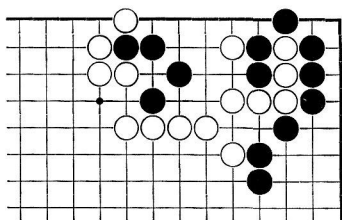
TEST YOUR RATING

The following problems are designed to diagnose your real strength. Perhaps in this one article you can work your way right up the kyu ladder. Dan holders are cautioned to steer clear—they may not score 100%.

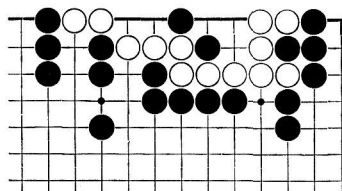
TEST FOR 8-KYU



1. Black to play and live

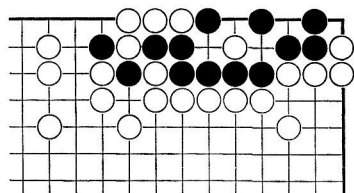


2. Can Black connect his four stones on the left to the group on the right?

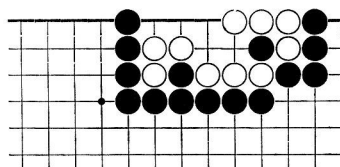


3. White to play—can he live?

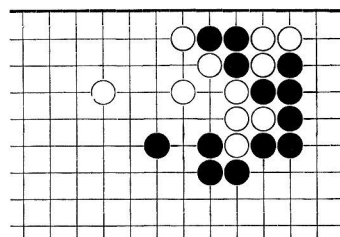
TEST FOR 5-KYU



1. White to play and capture the black group.

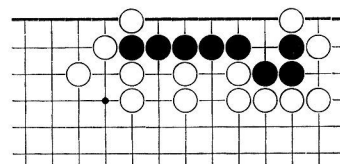


2. Black can easily kill White if he plays first. The problem is: how many ways are there to kill him?

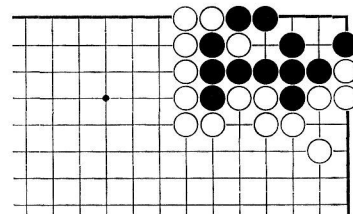


3. Black to play—what tactic springs to mind?

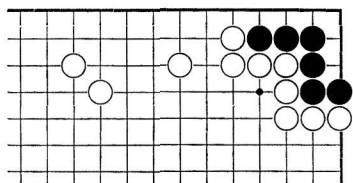
TEST FOR 3-KYU



1. Black to play—what should he do in this position?

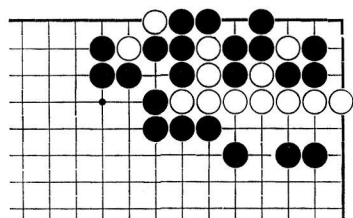


2. How many ko threats can White get in the corner?

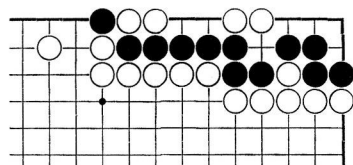


3. White can kill the corner if he has the first move. The question is: how many points is killing Black worth?

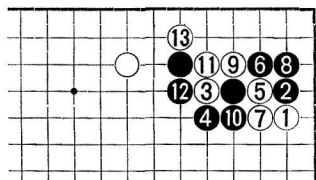
TEST FOR 1-KYU



1. White to play—can he do anything here?



2. White is allowed to play two successive moves—can he capture the whole black group?

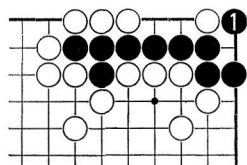


3. White 1 to 13 is a kind of trick play—what is Black's counter?

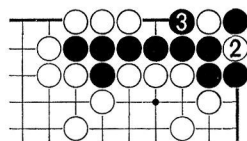
SOLUTIONS

8-KYU PROBLEMS

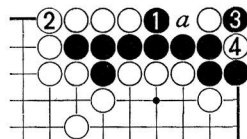
Answer to Problem 1



- Dia. 1.* Black 1 is the only move.

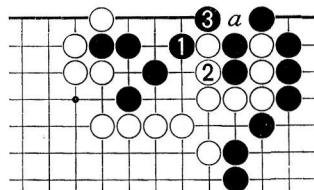


- Dia. 2.* If White 2, Black 3 gets two eyes, as White cannot connect.

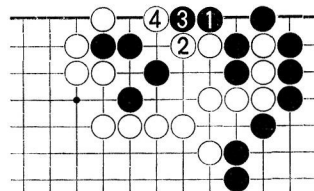


- Dia. 3.* Playing Black 1 just because it is sente is a bad mistake. Black cannot answer 4 at *a* because of shortage of liberties, so he has to play a ko.

Answer to Problem 2

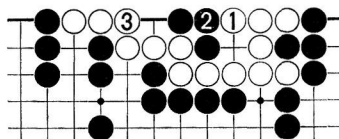


- Dia. 1.* Black 1 is a tesuji enabling Black to bridge over at 3. If White *a*, Black just recaptures a stone.

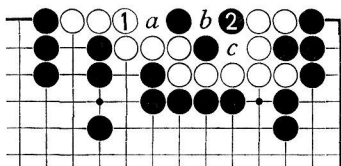


- Dia. 2.* Black 1 is bad. White pulls back at 2 and now Black cannot connect.

Answer to Problem 3



- Dia. 1.* White 1 is the vital point. If Black 2, then White 3 is the key move. A seki results, so White lives.

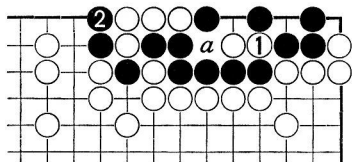


Dia. 2. If White plays 1 first, Black kills him with 2. This reduces the whole group to one eye.

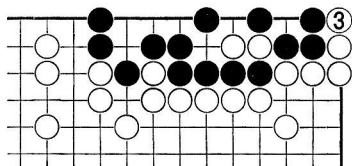
If White 1 at *a*, Black connects at *b*, again killing White. If Black foolishly answers White *a* at 2, White plays *c*, getting three eyes.

5-KYU PROBLEMS

Answer to Problem 1



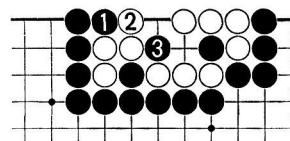
Dia. 1. White has no choice but to cut at 1. Black cannot connect at *a* because of shortage of liberties, so he captures at 2, but—



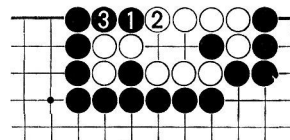
Dia. 2. White adds the finishing touch with 3. Black cannot get two eyes on the left.

Answer to Problem 2

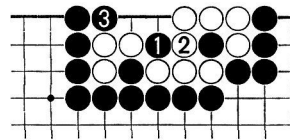
There are four ways of killing White. The methods in Dias. 1 to 4 may seem equally good, but if one had to take one's pick, *Dia. 1* is the best, as capturing from the outside is generally preferable. (To take *Dia. 2* as an example, suppose White plays 2 as a ko threat and Black ignores it, then Black suffers a loss when White captures Black 1.)



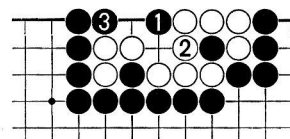
Dia. 1



Dia. 2

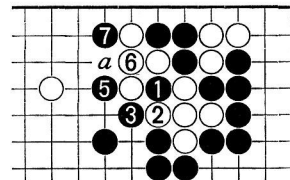


Dia. 3



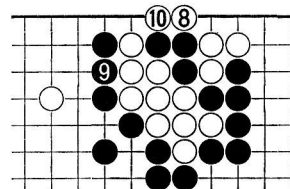
Dia. 4

Answer to Problem 3



④ connects

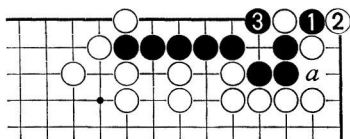
Dia. 1. Black throws in a sacrifice at 1 in order to get the nice squeeze with 3 to 7. (7 at *a* is bad, as White can play 7 himself, making Black's squeeze just a little less than perfect.)



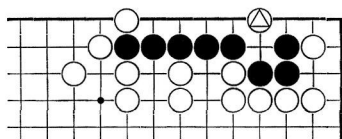
Dia. 2. 8 to 10 follow. A perfect squeeze such as this gives one a great advantage. One must always be scheming to extract the maximum utility from captured stones.

3-KYU PROBLEMS

Answer to Problem 1

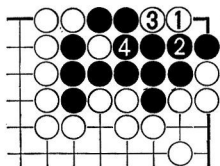


Dia. 1. Throwing in at 1 is a clever move which enables Black to set up a ko with 3. If White 2 at 3, Black plays *a*.

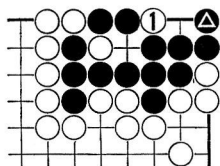


Dia. 2. If White's stone is at \triangle , there is no way for Black to live, as the reader can confirm for himself.

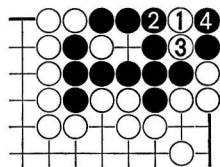
Answer to Problem 2. Two threats



Dia. 1. White gets two threats, at 1 and 3. This is the best play for both. If instead of 4—

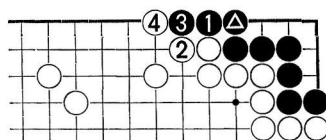


Dia. 2. Black captures at \triangle , then White gets one more threat at 1.

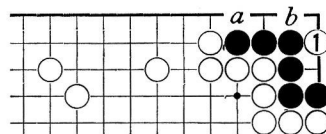


Dia. 3. Also, if Black answers at 2, White gets an extra ko threat. After Black 4, White can throw in at 3.

Answer to Problem 3. 26 points



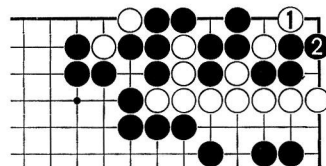
Dia. 1. If Black lives by playing \triangle , then the sente moves of 1 and 3 can be regarded as his privilege. Black gets 5 points of area.



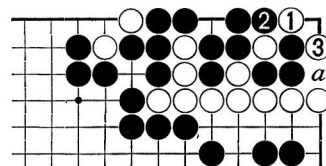
Dia. 2. White can kill Black with 1—if Black *a*, White *b*, giving bent four in the corner. Compared to Dia. 1, White's area has increased by 21 points (6 captives plus 9 empty points). Since Black also loses the five points he had in Dia. 1, the total value of capturing Black is 26 points.

1-KYU PROBLEMS

Answer to Problem 1. White can do nothing

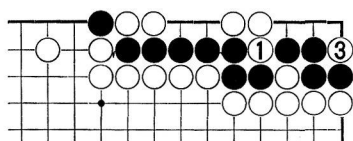


Dia. 1. White 1 looks tricky, but Black simply answers at 2, so White accomplishes nothing. If White 1 at 2, then Black 1. In either case, the white group dies.

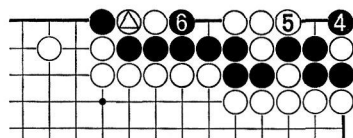


Dia. 2. Black 2 is the mistake White is hoping for, as White can now get a ko with 3. White hopes to be able to ignore a ko threat and play *a*.

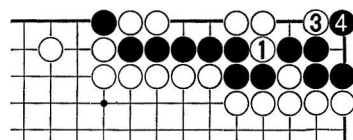
Answer to Problem 2. Black dies



Dia. 1. White can kill Black with successive moves at 1 and 3.

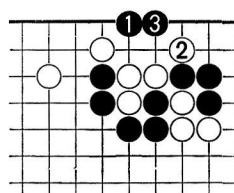


Dia. 2. If Black 4, White 5. If Black 6, White of course throws in at \triangle . Because of his shortage of liberties, Black is unable to capture the four white stones.

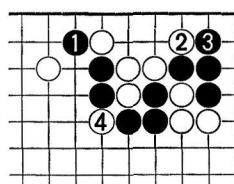


Dia. 3 (wrong). If 1 and 3, Black is left with a ko at 4.

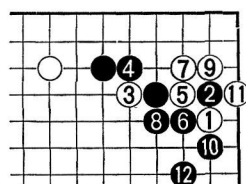
Answer to Problem 3



Dia. 1. The placement at 1 is a strong move. If White 2, Black has the exquisite continuation at 3. This is the famous "badger's belly-drum" tesuji. As the reader can confirm for himself, White has no counter.



Dia. 2



Dia. 3

Dia. 2 (wrong). Black collapses when White cuts at 4.

Dia. 3. Instead of 4 in the problem diagram, Black can also keep things simple by playing 4 etc. here.

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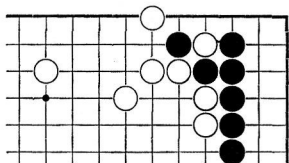
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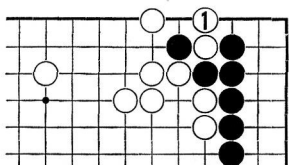
ENDGAME CALCULATION

Problem One



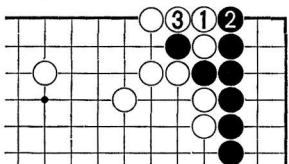
Dia. 1

Dia. 1. In this position—



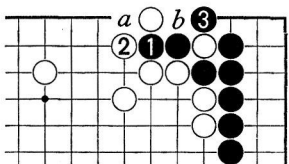
Dia. 2

Dia. 2. White can capture one black stone by descending at 1. How much do you suppose this move is worth?



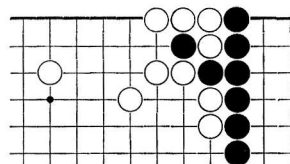
Dia. 3

Dia. 3. After White 1, Black 2 and White 3 are inevitable.



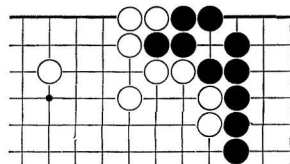
Dia. 4

Dia. 4. If Black plays first, he pushes at 1, and then takes the white stone with 3 in response to White 2. After the game is over, White will play *a*, and Black *b*. Dia. 3 is gote for Black, and Dia. 2 gote for White. Now, to determine the value of White 1 in Dia. 2, we have to compare the situation where Black played first with the one where White played first.



Dia. 5

Dia. 5. This is the result after Dia. 2.



Dia. 6

Dia. 6. And this is the result after Dia. 4. Let's calculate the difference in territory.

White's territory: White has 5 more points in Dia. 5 than in Dia. 6.

Black's territory: Black has 3 less points in Dia. 5 than in Dia. 6.

(Remember to take into account the captured stones in both cases.)

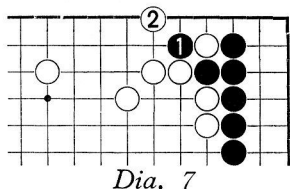
Now, to find the value of White 1 in Dia. 2, we add these two figures to get the result: *8 points*. Why do we add them? Because White not only created five points, but also eliminated Black's potential for three points.

We call this method of calculation the "plus-minus method." It's the method commonly used for the computation of the value of individual endgame plays.

Of course, in actual play you can't go around creating situations like Dias. 5 and 6 just so you can count them. You have to learn to picture the situations in your mind and count mentally. This may seem hard at first, but it's just a matter of getting used to it. With practice, you should be able to do a

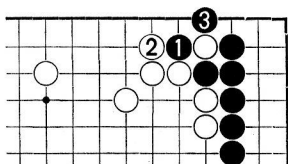
calculation like this one in under ten seconds.

Now, dropping back behind Dia. 1—



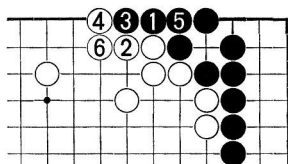
Dia. 7

Dia. 7. Black cut at 1, and White played 2 to yield the situation in Dia. 1. It's fair to call White 2 an excellent move.



Dia. 8

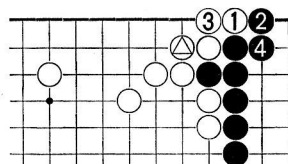
Dia. 8. If White gives atari with 2 instead, he incurs a big loss. Black will take with 3, and —



Dia. 9

Dia. 9. Later he can play 1 to 5 in sente. Compared with Dia. 4, this is a two-point loss for White.

Even though White played his clever move at 2 in Dia. 7, after the exchange of 1 for 2, Black can play elsewhere and has still procured an advantage. Namely—



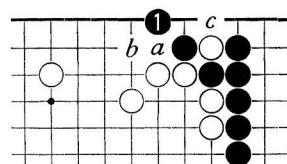
Dia. 10

Dia. 10. If Black doesn't play here at all, he has to deal with White's connection at △. Afterwards, it's White's

privilege to play the hane-connection of 1 and 3.

Now, notice that Black's territory in Dia. 10 is two points less than in Dia. 3, while White's is the same. In other words, Black may force the exchange of 1 for 2, and then play elsewhere. Even if White then plays Dia. 3, Black has reaped a two-point advantage as a result of his sacrifice stone.

Now let's say that White plays elsewhere after Black 1 in Dia. 7. For Black's next move in this area—



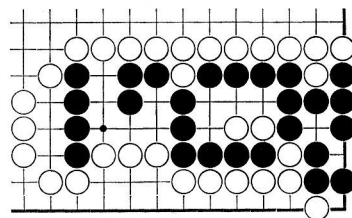
Dia. 11

Dia. 11. Black 1 is a good move. To play *a*, followed by White *b*, is no good. After the correct move, Black's kosumi at 1, White will play *a*, Black will take at *c*, and then, just as in Dia. 9, Black ends in sente. For Black to play the incorrect move, *a*, followed by White *b*, means a two-point loss.

Notice that Black 1 in Dia. 11 and White 2 in Dia. 7 are on the same point. This is an example of what we call a vital point.

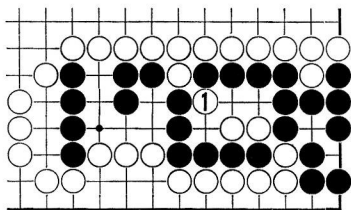
Problem Two

Now, let's look at a different situation.



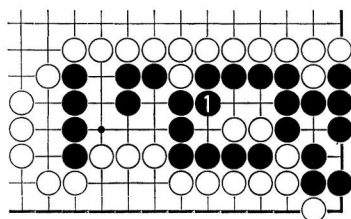
Dia. 1

Dia. 1. Just for fun —



Dia. 2

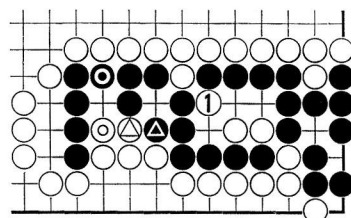
Dia. 2. How many points is it worth for White to cut at 1 here?

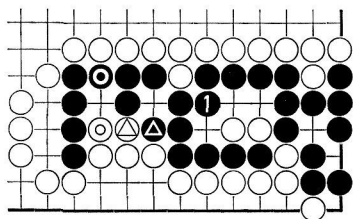


Dia. 3

Dia. 3. Let's compare this with the case where Black connects at 1, as in this diagram.

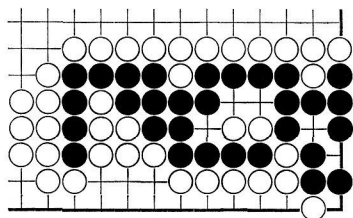
When White cuts at 1 in *Dia. 2*, there's no need for Black to respond immediately. At the end of the game, of course, he'll have to take the white stone. So at first glance, it looks like White is incurring a loss with his cut, playing a valueless move. Still, there is a subtle difference between the case of White cutting and that of Black connecting. Namely, it's a one-point advantage for White to cut.





Dia. 8

Dia. 8. This is the case where Black has connected. Since White again answers \triangle with \triangle and \odot with \odot , Black still doesn't have an eye in this area, but —

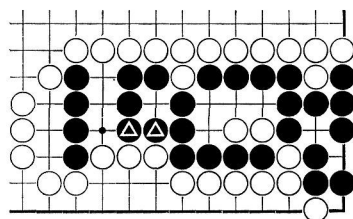


Dia. 9

Dia. 9. This time, even after the external liberties are plugged up, there's no need for Black to take the two white stones. So it turns out that Black has one more point of territory than in *Dia. 7*.

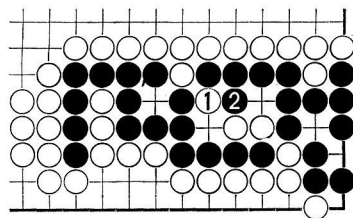
So, after all is said and done, we see that White's cut in *Dia. 2* is worth one point. Since it's gote, though, it won't be played until there are no more two-point gote moves or one-point sente moves on the board.

This kind of endgame play by White is amazingly easy to overlook. I bet usually, as the two players are taking turns filling in dame points, Black just connects without either player thinking about it. But in a close game, something like this could make the difference. I cannot imagine anything more gratifying for White than to win by half a point with this cut.



Dia. 10

Dia. 10. How about the case where Black has an eye on the left by virtue of the \triangle 's?

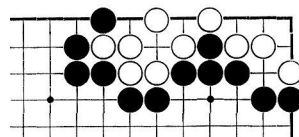


Dia. 11

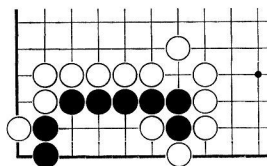
Dia. 11. Even after all the external liberties are filled, Black can just answer White's cut at 1 with 2, and White can't cause any problems. Therefore, the situation as it stands in *Dia. 10* is finished with regard to the endgame.

(Translated from the October 1976 issue of *Gekkan Gogaku* by Bob Myers)

PROBLEMS



Problem 1. Black to play. Can he attack White's corner?



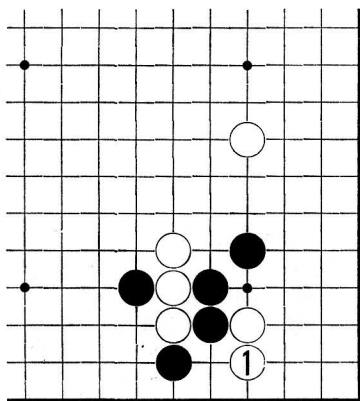
Problem 2. Black to play. Getting ko is easy but absolute life is nicer.

Answers on page 59

NEW JOSEKI

by

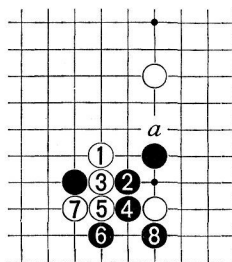
Abe Yoshiteru 8-dan



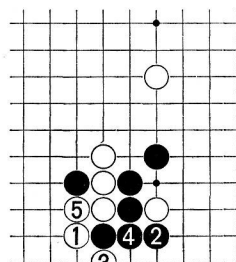
Dia. 1

Dia. 1. White's descent at 1 (White 16 in the figure below) got my nomination for May.

Dia. 2. This was the original joseki.



Dia. 2



Dia. 3

White 7 seems to have been the fixed response to Black 6, and White's next move is the contact play at *a*, although there have been numerous games in which he did not play *a* immediately.

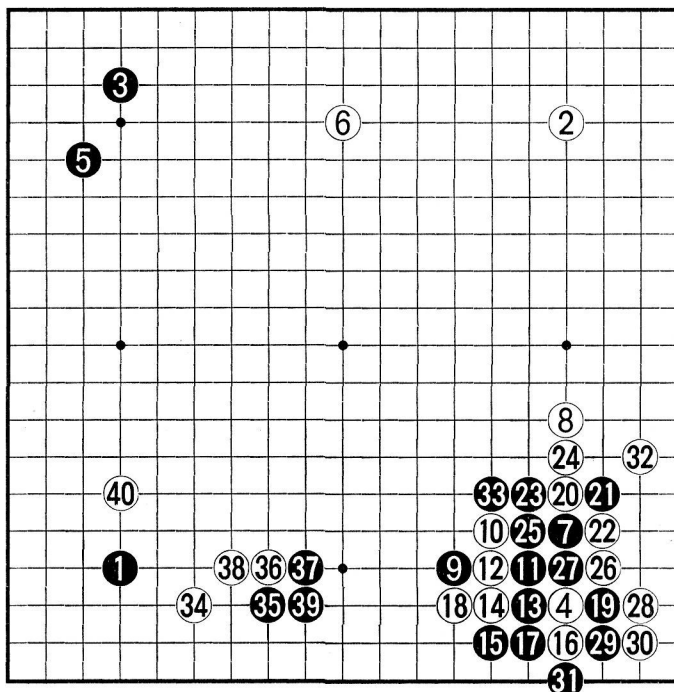
Dia. 3. There have also been games in which he blocked at 1, but White 7 in Dia. 2 is considered the joseki.

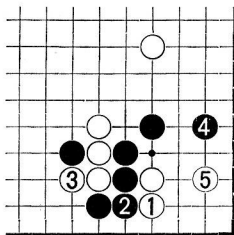
Game Figure (1-40)

White: Kajiwara, 9-dan

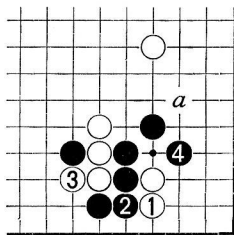
Black: Oyama, 9-dan

(played in the Kisei tournament)





Dia. 4

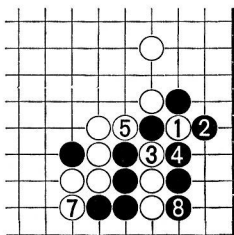


Dia. 5

Dia. 4. The new move makes Black connect at 2, after which White extends to 3. Here are three professionals' opinions about Black 4.

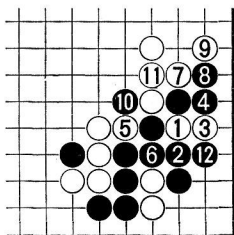
Otake (Meijin): 'If Black had jumped down to 4 in *Dia. 4*, then White, being Kajiwara, would have played 5. Don't ask me what might happen next, but—'

Takagi (7-dan) and Ishigure (8-dan): 'It doesn't look bad for Black just to take the corner with 4 in *Dia. 5*. Maybe he was worried about White *a*.'

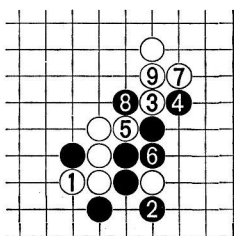


Dia. 6

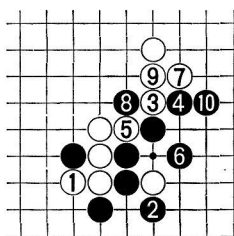
⑥ connects



Dia. 7



Dia. 8

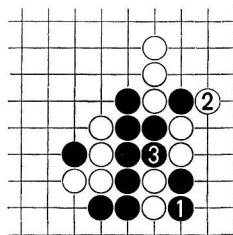


Dia. 9

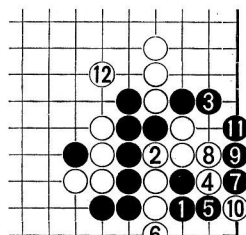
Since Black played 19 in the figure, the next problem arose at Black 23. Dias. 6 and 7 are alternatives worth considering, but both have White ending in sente, whereas in the josekis so far he had ended in gote. Dias. 8 and 9

show those josekis. You may enjoy comparing them with Dias. 6 and 7.

Another question arose at Black 27 in the figure.



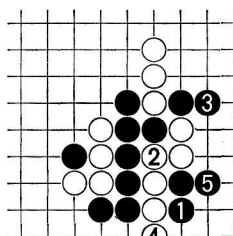
Dia. 10



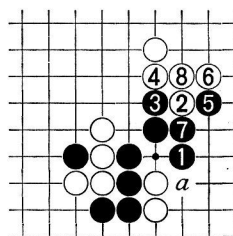
Dia. 11

Dia. 10. If Black blocks at 1, White grips his stone with 2 and Black cuts at 3. This is playable.

Dia. 11. This is another variation, perhaps favorable for White.



Dia. 12



Dia. 13

Dia. 12. White has to be careful not to fall into this trap.

My conclusion is that this month's new move branches into many variations, and much remains to be discovered about it. I have tried it out a good deal myself, in three-stone handicap games for instance, and while I do not think that Oyama's contact play at Black 19 was necessarily the best move, I am not sure what the best move is.

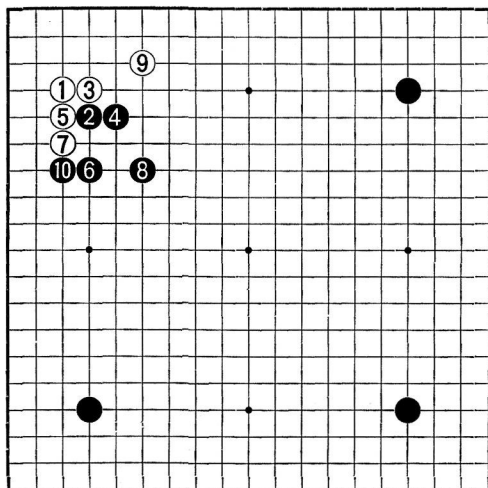
Dia. 13. If Black follows this sequence, White *a* looks effective.

I expect to see more variations stemming from this new move appearing in the future.

(Translated by James Davies)

ORIGINAL HANDICAP STRATEGY

Miyamoto Naoki 9-dan



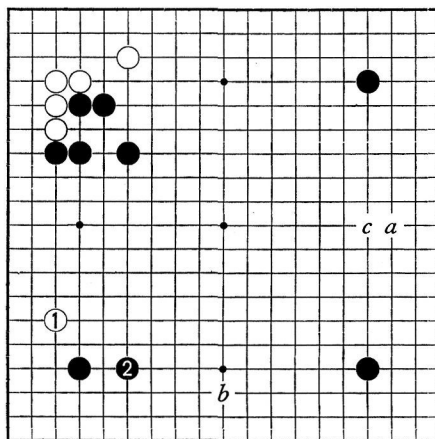
<Basic Figure>

This month we are looking at the three-stone handicap, which our readers probably find themselves giving or taking frequently. Most White players will be startled by Black's shoulder move at 2 in the basic figure. That is one of its purposes: to unnerve White and gain a psychological advantage.

If White plays 3, Black extends to 4. If White plays 5 and 7, Black 6 and 8 make good shape. If White plays the knight's move at 9, Black blocks at 10, establishing thickness.

As far as the top left corner alone is concerned, one could probably say that White has a clear advantage, but on the board as a whole Black's formation combines outstandingly with his three handicap stones. During the rest of the game it should be easy for him to form and execute strategy, and White will have trouble getting any territory in the center.

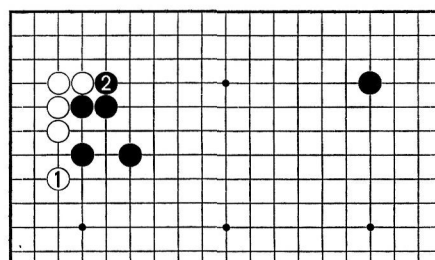
If White follows the basic figure with



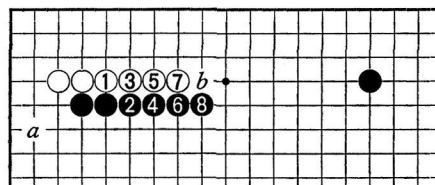
Dia. 1

the approach at 1 in *Dia. 1*, Black can make the usual reply at 2. Next if White *a*, Black *b*, or if White *b*, Black *c*, White occupying one side, Black the other.

If White shifts 9 in the basic figure to 1 in *Dia. 2*, Black turns at 2 and becomes even thicker than before. Or if White shifts 5 to 1 in *Dia. 3*, Black keeps extending with 2 etc. If White slides to *a*, Black should turn at *b*.



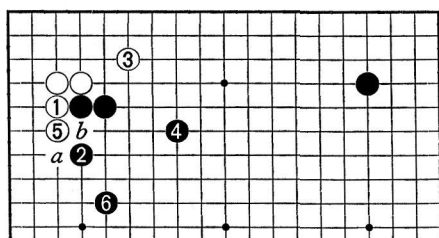
Dia. 2



Dia. 3

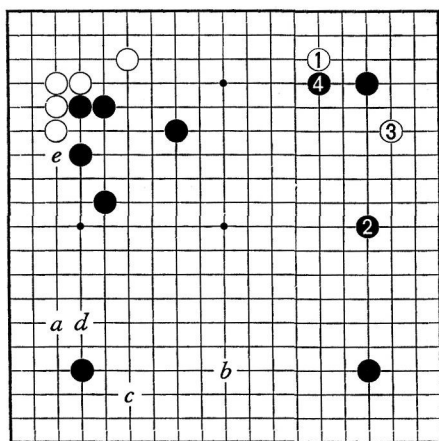
Black's power compensates for White's territory.

Dia. 4 gives another variation on the basic figure, in which White plays the knight's move at 3 before 5. Black's response at 6 is excellent; this is the time for him to use the light touch. If he heavy-handedly blocks at *a*, White can aim to push through at *b*.



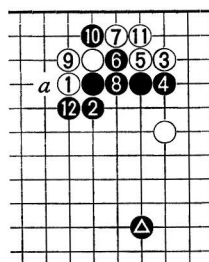
Dia. 4

After *Dia. 4*, if White approaches at 1 in *Dia. 5*, Black extends to the star point with 2. Black 4 is then the correct response to White's double approach at 3. If White plays 1 at *a*, Black follows the same pattern: Black *b*, White *c*, Black *d*. If Black can enclose the corner with *d* before White plays *a*, next Black *e* becomes very large.

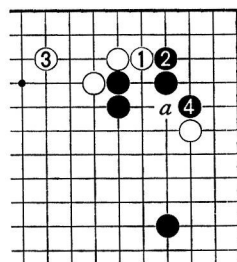


Dia. 5

Black may be concerned about what happens after *Dia. 5*. Ordinarily White will hane at 1 in *Dia. 6*, and Black



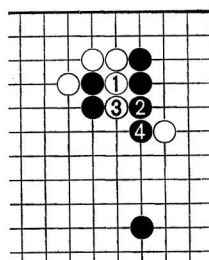
Dia. 6



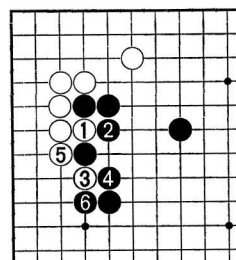
Dia. 7

should extend to 2. If White plays 3 at the three-three point, Black's key moves are 6, 10, and 12. Black's wall pairs beautifully with Black Δ , and he is threatening a powerful hane at *a*. This diagram is not a good one for White.

If instead of taking the three-three point White extends to 1 in *Dia. 7*, Black should block him at 2. The diagonal contact play at 4 settles his shape. One occasionally sees people making the non-contact play at *a* instead of 2, but that is too negative, and leaves Black open to exploitation.



Dia. 8

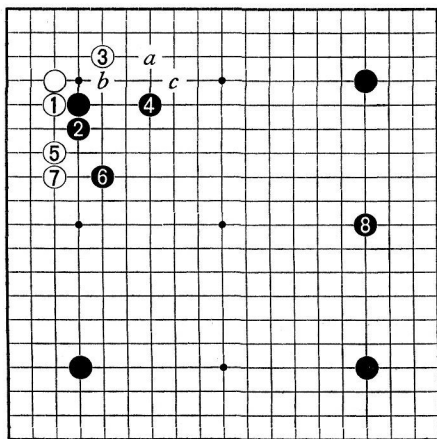


Dia. 9

If White, instead of extending to 3 in *Dia. 7*, pushes through at 1 in *Dia. 8*, Black extends with 2 and 4, taking secure territory on the right side. He must not block with 2 at 3; that is the kind of overplay White is hoping for. White then cuts at 2 and the position becomes difficult.

To return to the position in the upper left in *Dia. 5*, if White pushes through at 1 in *Dia. 9*, Black should this time block him at 2. The clamping move at

White 3 is a tesuji, but Black answers with 4 and 6 and gets even more thickness than he had bargained for.



Dia. 10

If White answers Black's original shoulder play by pushing at 1 in *Dia. 10*, Black makes shape with 2 to 6. White 7 is then the proper move, but Black occupies the right side with 8 and has an ideal opening. Next Black *a* would be big.

Conclusion: one advantage to Black's shoulder play, as opposed to Black *b*, White *c* in *Dia. 10* for example, is that White cannot make a pincer attack against it. Allowing oneself to be attacked is a major cause of defeat in handicap games. Black's shoulder play fits perfectly with the three-stone handicap.

(Translated by James Davies)

THE X-Y-Z AFFAIR

Cast

Xan amateur 2-dan
 Yan amateur 3-dan
 Zan amateur 1-kyu
 Wan amateur 5-dan
 Miyamoto Yoshihisaa professional 9-dan

Scene

The Kansai Ki-in in Osaka, where every month the members of the X-Y-Z Club meet to lay the work of two hapless amateurs on the dissecting table.

W. Well, the Kisei title match has ended.

X. Unfortunately.

Y. It's really too bad that Hashimoto lost, but when you think about it, he turned seventy in February. It's a bit much, asking a seventy-year-old man to fight for the top title in Japan. If he had won, it would have been world news.

Z. There were some well-attended free commentaries at the Yomiuri Hall

in Osaka, and during the one for the fifth game Miyamoto Naoki, the commentator, said, 'Actually, it's the wrong way round; we younger players should be fighting for the titles and Hashimoto should be standing here commenting.'

W. With this new Kisei title, go tournaments are proliferating, the game fees are going up—everything's changing for the better except the results at the Kansai Ki-in.

Y. Enough, enough. Let's just say

we pin our hopes on a successor to come, and take a look at today's game.

W. We've run out of games submitted by readers, so I borrowed one from N. in the Kansai Ki-in office. He said he had just the thing for us.

Y. Attention: we are out of games, so anything sent will be used.

X. Say, one of the players is Miss T. Our readers might appreciate knowing that she's a young damsel who works in the office at the Ki-in.

Y. Her opponent is a Dr. U., shodan. They're both members of the group that receives instruction from Sonoda and Morino, and this game was played to commemorate Sonoda's promotion to 8-dan. Hey!

Z. What?

Y. This game was recorded by Sonoda himself. We've got a real gem here.

X. Not even the Honinbo and Meijin have their games recorded by an 8-dan very often.

W. How is it as a game?

Miyamoto. Intriguing. You really have to hunt for some of the moves.

X. That's intriguing?

Miyamoto. Let's just say that reasonable moves can be found easily.

Y. Aha, so we do have an intriguing game.

Miyamoto. Various things could be said about the opening up to Black 7, but nothing especially significant. White 8, however, is a new one on me. If White must play in this direction, *a* is the point. That's if White doesn't want Black to approach the corner at *b*, but the ordinary move here would be to close the other corner with *c*. Another possibility would be White *d*, the familiar Chinese opening.

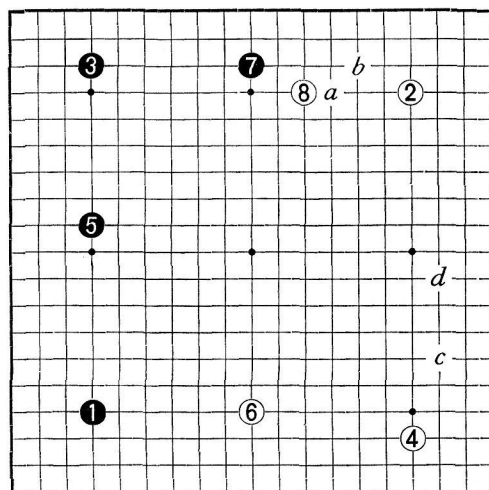


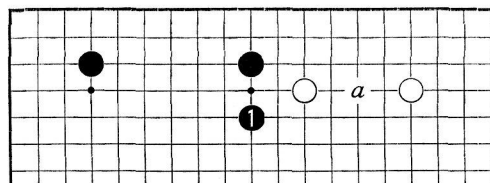
Figure 1 (1-8)

W. I forgot to mention that Dr. U. is White, our Miss T. is Black, and there is a $5\frac{1}{2}$ -point komi.

Y. Miyamoto sounded as if he hadn't spoken enough yet about White 8.

X. Or rather as if we hadn't listened enough.

Miyamoto. I've already said where it ought to have been played. If you want me to go on, I'll say that it wasn't really a bad move, but if Black answers it at 1 in *Dia. 1*, for example, next he can invade at *a*. That gap is a debt that White could do without.



Dia. 1

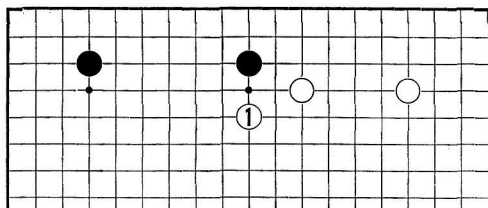
X. Dia. 1 looks quite good for Black. Even I would have jumped to 1, so I guess Black did in the game.

Y. Guess again.

W. Black approached the corner at 9.

Miyamoto. If you'll let me go on a

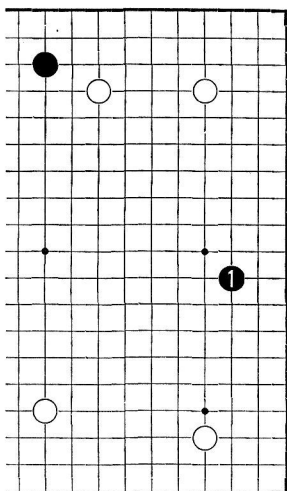
bit more about White 8, the reason Black 1 in Dia. 1 is good is that if Black doesn't play it, White will cap him with 1 in *Dia. 2*.



Dia. 2

Z. How was Black 9?

Miyamoto. It seems a little hasty. If Black were willing to take her time, 1 in *Dia. 3* would be a good point.



Dia. 3

Y. But women play go the way we Japanese used to make war; they don't know the meaning of taking their time. Take Yoshitsune's charge down to the sea; take Nobunaga at Okehazuma; take Pearl Harbor. Nobody admires people like Ieyasu, who seized power gradually.

X. Yes, and the reason everybody in Japan always rushes around so is that they've been brought up since they were in diapers by women.

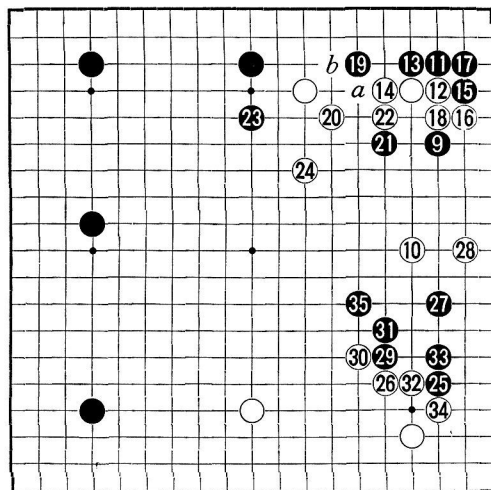


Figure 2 (9—35)

W. Black 11, going in to the three-three point, also seems a trifle hasty to me.

Miyamoto. It was slightly doubtful, but that would take us to too high a level. Let's say it was all right.

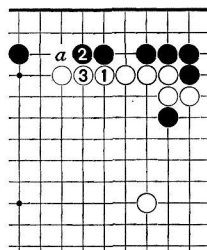
Z. White 12 to Black 19 were automatic—even I know that.

W. But White's belt seems to have slipped loose a notch at 20.

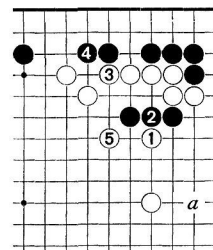
Miyamoto. White should have stuck tight with 1 and 3 in *Dia. 4*. That would have given him a nice result. Next Black would dislike White *a*.

Y. Black played 21. These woman go players are a harsh lot.

Miyamoto. I imagine Black wanted to have White play *a* in Figure 2, so then she could extend to *b*. White apparently realized this and so thrust



Dia. 4



Dia. 5

sideways with 22, but he missed a chance here.

Z. Even with that hint I don't see it.

Miyamoto. He should have peeped at 1 in *Dia. 5*. If Black connected at 2, White would exchange 3 for 4, then contain Black with 5.

Z. Contain—do you mean capture?

Miyamoto. I won't say that—there's Black *a* for example—but Black is in trouble. For that reason she can't connect when White peeps. She has to find some way of dodging.

Y. So far, I haven't seen anything intriguing in this game.

Miyamoto. Just wait—the moves get harder to find.

X. Black jumped to 23—better late than never. What about that move?

Miyamoto. It was good, but White 24 wasn't. White was forced here.

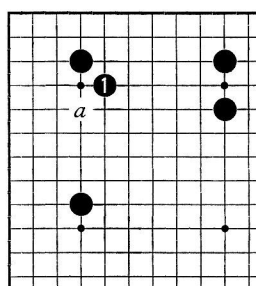
Z. White 24 is being forced? I thought it was a great move, since it enlarged the right side.

X. I was thinking the same thing as Z.

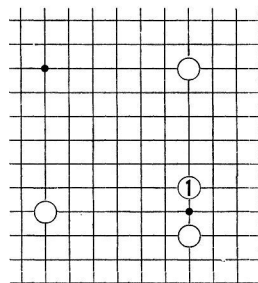
Miyamoto. If you want a good move here, the first place to look is in the upper left. If Black were to make the diagonal play in *Dia. 6*, she'd have a large territorial framework. Black 1 could also be at *a*. The first idea for White 24 would be to stop Black by making an approach at *a* in *Dia. 6*. A second idea would be to close the lower right corner with 1 in *Dia. 7*. That would give White a lot of power on the right side. White should have followed one of these two ideas.

Y. Very logical, once it's explained.

Z. Y.'s too stubborn to admit it, but I'll bet he still fails to see why White was being forced when he played 24.

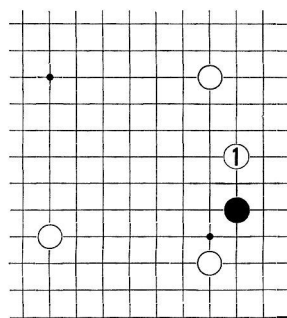


Dia. 6



Dia. 7

Miyamoto. It made Black 25 too good. Also, since White 26 let Black get settled with 27, White should have approached from the direction of 1 in *Dia. 8*.



Dia. 8

W. Black certainly got herself settled with 29 and so on.

Miyamoto. Allowing White that perfect blocking move at 34 was unsatisfactory, but the whole result was tolerable enough for Black.

Y. 'Tolerable enough' is a euphemism for 'there was something better.'

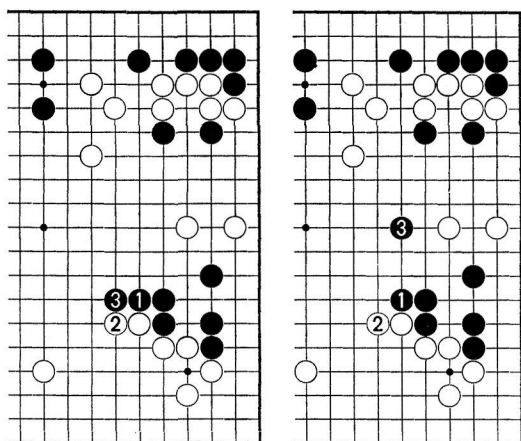
Miyamoto. No, Black was playing quite well here.

Z. It's customary to qualify such remarks, but I'll pretend I didn't hear it.

W. Do I detect something funny about Black 35?

Y. This move aimed into both the right and lower sides without strengthening White in either direction, or at least that was Miss T.'s reasoning.

Miyamoto. Black should either have



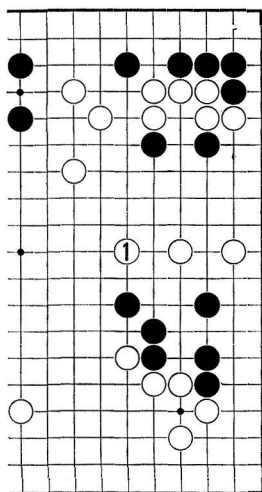
Dia. 9

Dia. 10

pushed and kept pushing as in *Dia. 9*
or pushed and capped as in *Dia. 10*.

W. I can't find **White 36**.

Miyamoto. It's there, but it's very hard to find. White should have jumped without a moment's hesitation to 1 in *Dia. 11*. A heartless move like White 36 is enough to turn the best game sour.



Dia. 11

Y. White seems to have been dazzled by Black 9 and 21 in Figure 2. He seems to be saying, ‘I’m going to capture these two stones even if I lose everything else in the process.’

Miyamoto. Black 37 was a good point.

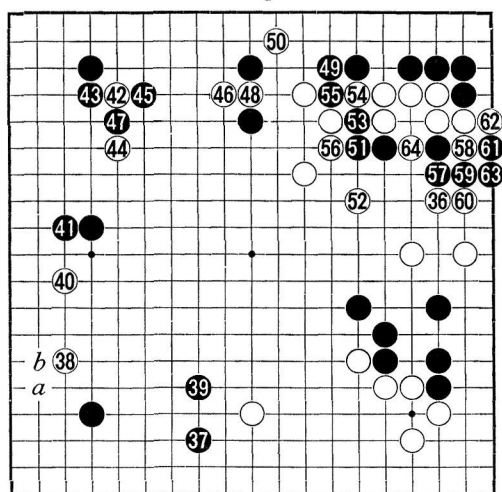


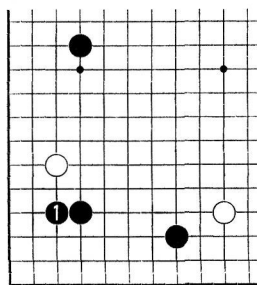
Figure 3 (36—64)

Y. How good?

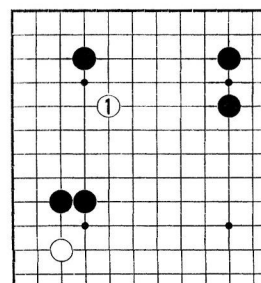
Miyamoto. Pretty good. Good enough to put Black clearly out in front.

W. Black 39 isn't a completely unknown response to **White** 38, but how was it in these circumstances?

Miyamoto. Black 39 was quite a good move. Ordinarily Black 1 in *Dia. 12* is better. Actually, it would have been better in these circumstances too, since Black 39 was a little weak territorially, but Black 39 was still pretty good.



Dia. 12



Dia. 13

Y. Does that mean it was really good, or just that it's not worth going into?

W. Probably the latter meaning. There was no question about White 40 and Black 41, but White 42 was quite something.

Miyamoto. I dare say White considered it his prize move of the game. It showed good vision, or at least it looks like a key point.

X. Where's the rub?

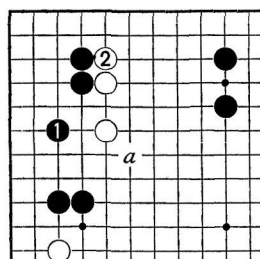
Miyamoto. When White played 42, Black naturally answered at 43, that is, she took control of the fourth line. That's the slight rub. If White is going to play here, accordingly, 1 in *Dia. 13* looks better, but White 42 wasn't bad.

W. Black 45 seems a reasonable answer to White 44, but—

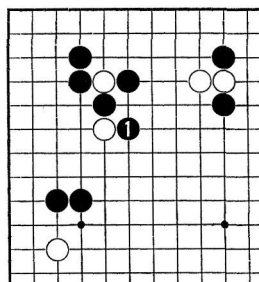
Miyamoto. Quietly defending with 1 in *Dia. 14* would have been adequate. Then Black could ignore White's next move, whatever it was, and occupy *a* in the lower left corner in the figure. That would be big and almost sente, since White would be in difficulty if he let Black continue up the side at *b*.
X. What do you mean when you say, 'ignore White's next move, whatever it was'? I don't understand. If White blocked at 2 in *Dia. 14*, would you ignore that?

Miyamoto. No, I'd answer it. What I meant was if White gave way a little, by playing an eye-making move, for example, or by running away with *a* in *Dia. 14*.

W. Black ignored White's peep at 46 and played 47. Amazing!



Dia. 14

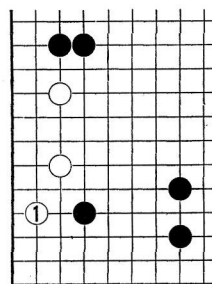


Dia. 15

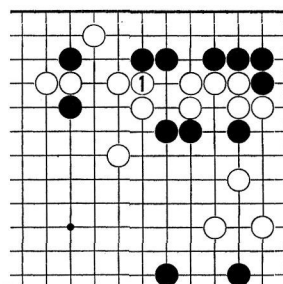
Miyamoto. Shall we call it spirited? It made sense, since Black didn't lose much by letting White poke through at 48, but the ordinary connection was playable too. What was terrible was Black 49. Black should have abandoned this area and taken *a* in the lower left corner, or if she had to keep playing in the upper left, Black 1 in *Dia. 15* was correct.

W. White followed Black's lead at 50.

Miyamoto. He was being too chummy. He should have turned away and played the knight's move at 1 in *Dia. 16*. He should have realized that the crux of the game lay in the lower left.



Dia. 16



Dia. 17

Y. There goes Black at 51. Woman go players are incredible.

Miyamoto. White 52 was an overplay. White should have connected firmly with 1 in *Dia. 17*. Black would have had a hard time escaping because her group in the lower right was weak.

W. But White 64 captured Black in a squeeze.

Miyamoto. If Black had played 57 at 58 it would have been a ko. Also, White 58 should have been at 60.

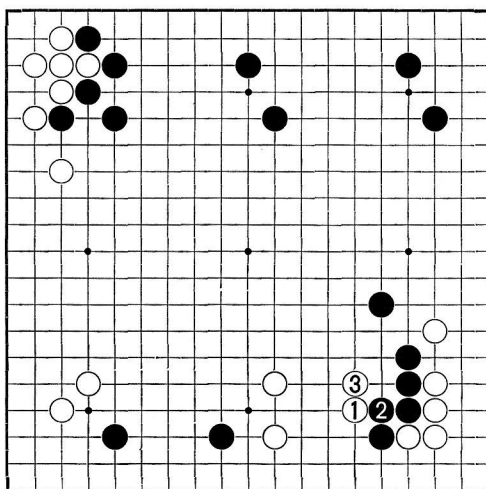
Y. Let's leave these points as exercises for the reader.

(Translated from the April 1977 issue of *Igo Shincho* by James Davies)

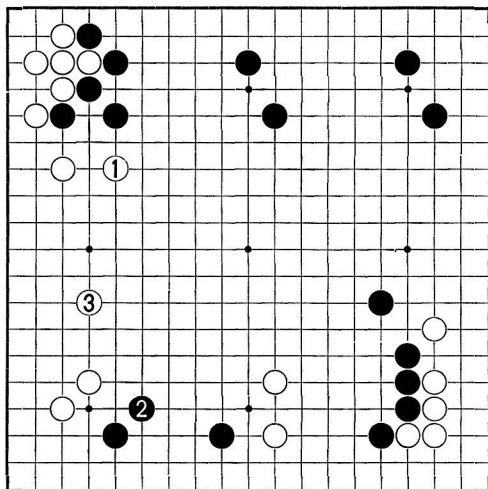
by Miyamoto Naoki, 9-dan

Problem 1. White to play. Which of the following three blueprints seems best to you?

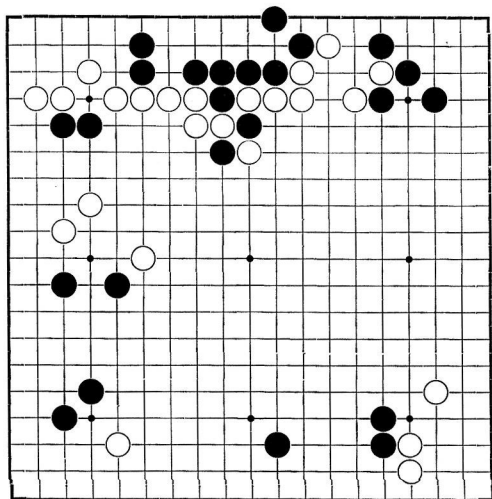
B: No, White should pay attention to the lower side. After exchanging 1 for 2, I can't help wanting to extend to 3.



C: I'd like to start reducing the upper side with White 1 more than anything else. If Black plays 2, White can escape lightly with 3. I think that gives him bright prospects.



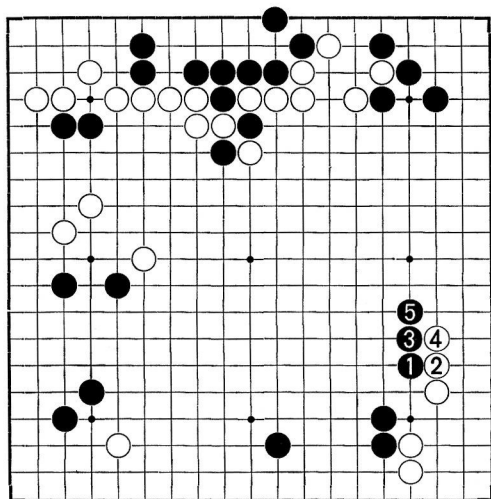
— 54 —



Problem 2

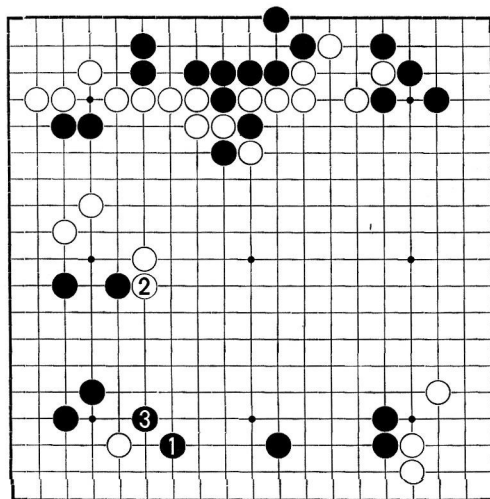
Problem 2. Missed the first problem? Here is a second chance. Black to play.

A: Black 1 looks like a very good shoulder play. White can't do much but respond with 2 and 4, so Black can extend to 5. Surely that gives him superior overall thickness.



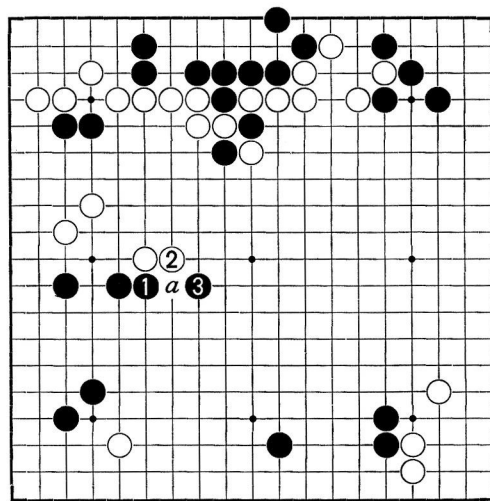
A's Blueprint

B: I believe I'd press in on White's isolated stone with 1. If White plays 2, I'll gladly pin down the corner with 3.



B's Blueprint

C: No, Black has to push at 1. Then if White extends to 2, the trick is for Black to jump ahead to 3. He has absolutely nothing to fear from White's pushing through at *a* and cutting.

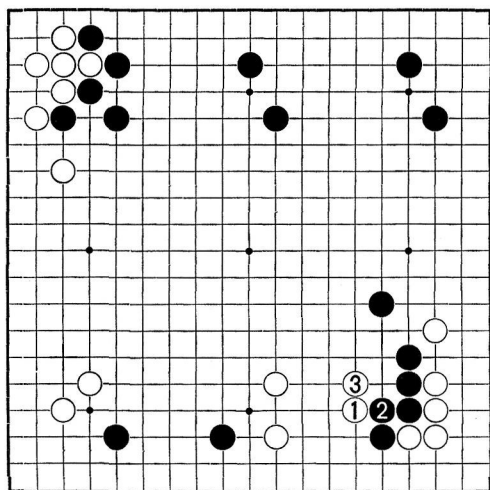


C's Blueprint

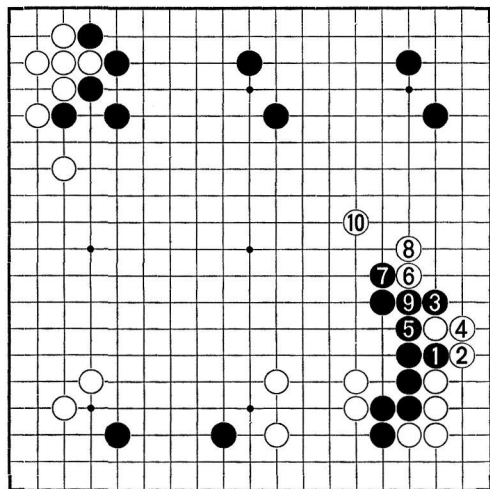
Problem 1. From a game between Honinbo Shuwa (White) and Ota Yuzo. B's blueprint is correct.

Correct answer. The salient feature of this game is Black's framework on the upper side, and White must pay due attention to it, but the key point

lies in the more immediate problem on the lower side, where both players have unstable groups. Which of them can gain the upper hand in the conflict there will have an effect on how much actual territory materializes on the upper side. For that reason White plays 1 and 3, strengthening his own group and starting to attack Black's. Bear in mind that the stronger White's group becomes, the weaker Black's two stones to the left become relative to it.



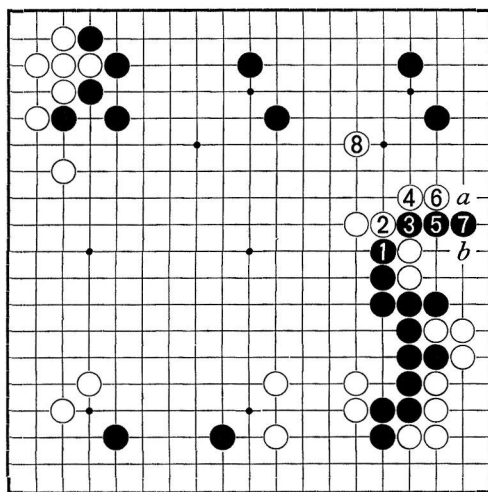
Correct answer



Dia. 1

Dia. 1. Next Black's push-through at 1 and clamp at 3 are a tesuji, but White's quiet connection at 4 is a good answer. White waits for Black to play 5, then peeps at 6, continuing his attack and preparing to reduce the upper side. Black pushes at 7, but he has to answer White 8 by connecting at 9. White moves lightly out to 10 and awaits Black's response. This is a typical Shuwa blueprint, well worth appreciating.

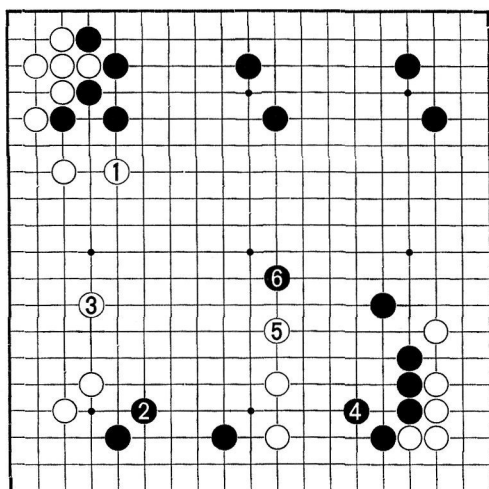
Dia. 2. It is not good for Black to continue by pushing through and cutting with 1 and 3. White naturally gives atari at 4 and sacrifices his two stones. After Black 7 White can play around 8, effortlessly reducing the upper side. If White later blocks at *a*, he can follow with an attachment at *b* and link up, and Black still needs a second eye.



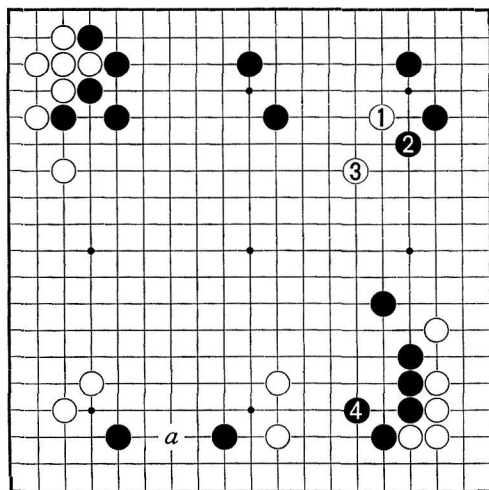
Dia. 2

Dia. 3. A's blueprint stresses the left side with 1 and 3, but it is a bit unimaginative. Black quietly reinforces himself with the diagonal connection at 4. If White then jumps to 5, Black stops him with 6. Black's framework on

the upper side is looking very large and White cannot start to reduce it because of his three unsettled stones. It only makes sense that, having let Black strengthen both his lower-side groups with 2 and 4, White is reduced to a completely defensive posture, while Black takes command of the game.



Dia. 3



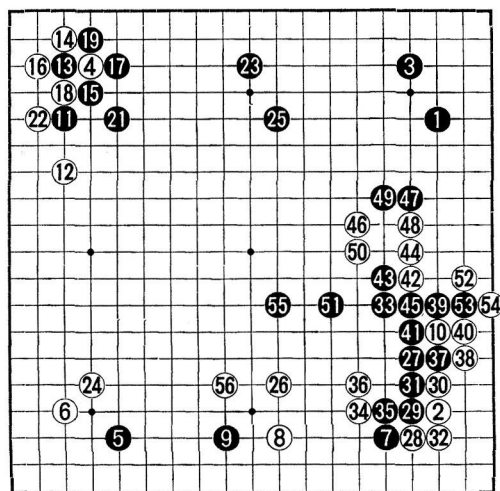
Dia. 4

Dia. 4. C wanted to reduce the upper side with 1 'more than anything else', but after Black 2 and White 3 Black again makes the diagonal con-

nection at 4 and waits to attack. Once Black has played 4 White cannot expect to invade at *a* or do anything else. With weak groups above and below, the issue has become whether he can save both of them. This blueprint could signal the end of the game. At least it makes Black's job simple.

In a nutshell, we see that the lower side, not the upper side, is the critical part of the board right now.

Reference figure. After White 46 Black pressed in at 47 and forced White at 49 to develop his upper-side framework. Waiting for White 50, he jumped out to 51, then later to 55. White 56 attacked both the two stones on the lower left and the group in the center, but in the end Black won the game by one point.



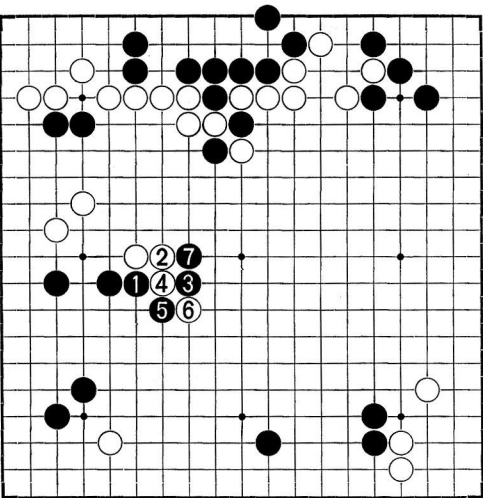
Reference Figure (1-56)

(20) connects

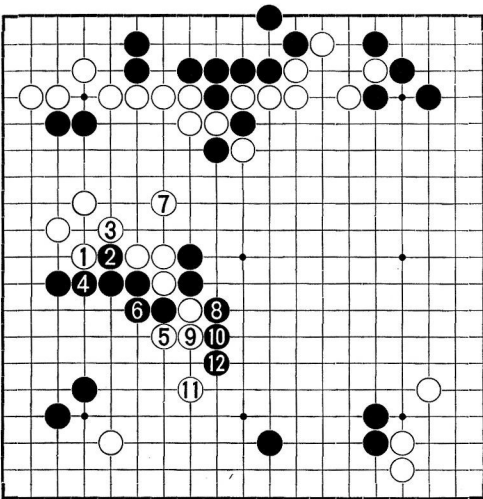
Problem 2. Also from a game between Shuwa and Ota. This time Shuwa was Black. C's blueprint is correct.

Correct answer. The important feature of this game is the large white potential territory stretching from the upper

left corner into the center. Nothing else on the board calls urgently for attention. Black pushes at 1; this is the point of contact of both sides' spheres of influence and cannot be ignored. Black 3 is an all-out move. White cannot expect any opportunities to come his way unless he pushes through and cuts with 4 and 6, and these are strong plays, but Black 7 is even stronger, taking advantage of the incompleteness of White's shape.



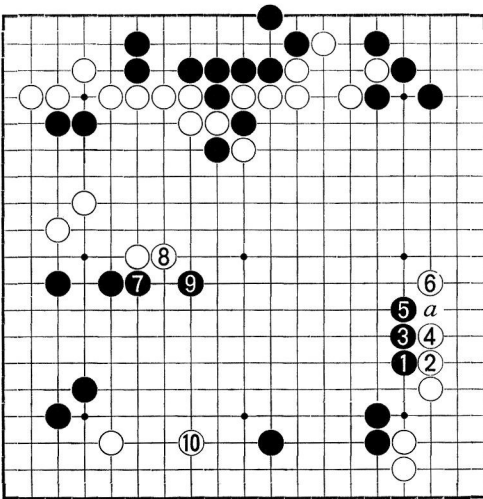
Correct answer



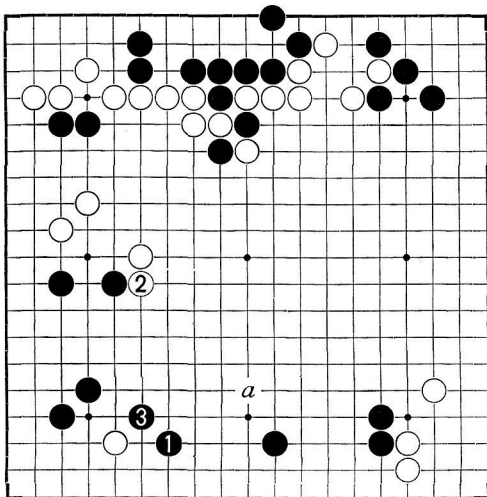
Dia. 1

Dia. 1. Next White peeps at 1, forces Black at 5, and defends his shape with 7, whereupon Black pushes him straight into the lower side with 8, 10, and 12. The power of these moves is terrific. White went on to defend brilliantly, but the main thing is that Black must not hand over the key point at 1 in the correct answer diagram.

Dia. 2. Black's shoulder play at 1 certainly feels right, and since if White does not answer 5 Black *a* is a good blocking move, White will jump out to 6. Then it seems very good for Black to shift to 7 and 9. The only trouble with this is that White has made a territorial profit, and Black a territorial loss, up to 6. This alters the situation considerably. Now White will answer Black 9 with 10, and the game will proceed with him reducing the territorial framework that Black is building to the right. Black 1 is the kind of move that one should not play without very definite prospects of success. So much for A's blueprint.



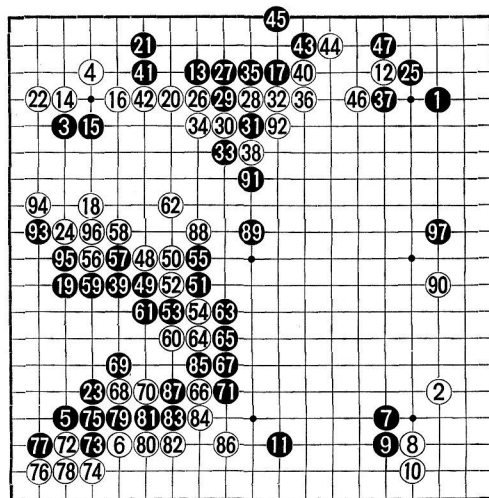
Dia. 2



Dia. 3

Dia. 3. B's blueprint, which was to play 1 and answer White 2 by taking the corner with 3, has a somewhat makeshift appearance. White 2 is simply too huge to allow, and there is some potential left in the white stone in the corner, which is unsatisfying. White can reduce Black's territory easily with *a* or a move near there.

Reference figure. White answered Black 67 with the attachment at 68 and



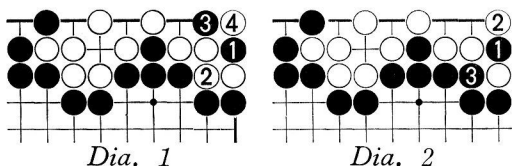
Reference Figure (1-97)

tided over the attack with a second attachment at 72 in the corner. Black swept up several white stones with the sequence up to 87, but White ended in sente. The two players then divided the right side evenly with 90 and 97, bringing what had been a spectacular engagement to a pause. Black won the game by four points.

(Translated from *Igo Shincho* by James Davies)

Answers to problems on page 43

Answer to 1: ko



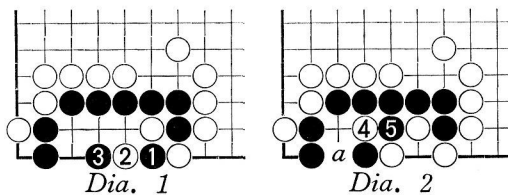
Dia. 1

Dia. 2

Dia. 1. Black 1 is a strange-looking move, but this gives Black a ko with 3.

Dia. 2. If White 2, Black still gets a ko with 3. However, White should follow Dia. 1, as this is a better ko for him.

Answer to 2



Dia. 1

Dia. 2

Dia. 1. Black exchanges 1 for 2, then attaches at 3. This is the key move.

Dia. 2. If White 4, Black cuts at 5. Even if White captures at *a*, Black can ignore him and play elsewhere, as he is alive anyway. (If Black 5 instead of 3, White plays 3 and gets a ko).

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PAGE FROM GO HISTORY

THE SUZUKI SHOULDER-HIT

White: Go Seigen 9-dan

Black: Suzuki Etsuo 7-dan (no komi)

In the instalment of "Original Handicap Strategy" in the last issue, we looked at a special strategy devised by Suzuki Etsuo 8-dan of the Kansai Ki-in for use in 5-stone handicap games. Suzuki's inventiveness is not restricted to handicap Go.

In 1956 Suzuki, then 7-dan, was one of a number of young players who played Go Seigen in a special series, "Go Seigen versus Rising Stars", sponsored by the Yomiuri newspaper. In his game Suzuki tested out against Go Seigen a bold new fuseki strategy.

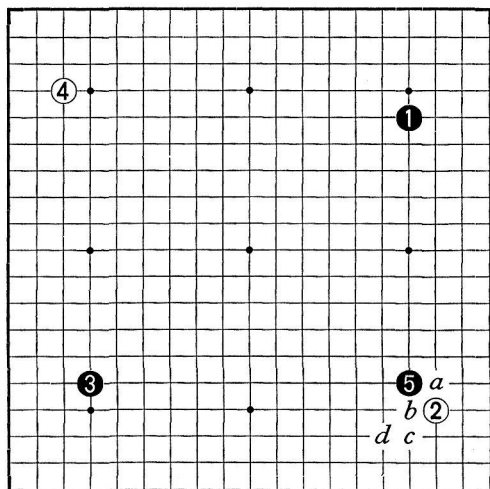


Figure 1 (1-5)

Figure 1. Black 5 was the new move—a shoulder-hit against a 3-4 stone. If White *a*, then Black *b*, White *c*, Black *d*, giving the avalanche pattern. This is just what Black wants.

Figure 2. White 6 and 8 were the most powerful counter moves. The sequence to 24 was natural. When White entered at 26, Black used the backing of his thickness to attack at 27.

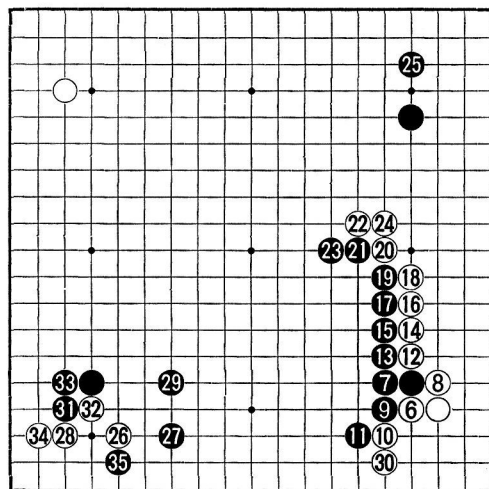


Figure 2 (6-35)

Black 35. A very clever move—

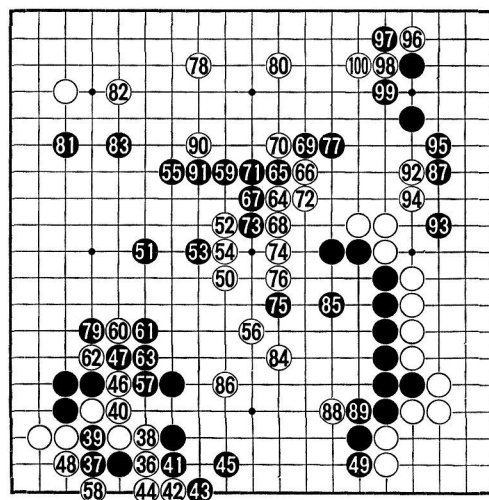


Figure 3 (36-100)

Figure 3. Black used his three stones as a sacrifice to squeeze on the outside and build up a large moyo.

Figure 4, 5. In the end Black only made ten points in the centre. From first to last he used his wall of steel there to attack. This game was much admired as a model example of the use of thickness.

Black won by 8 points on move 289. Moves after 189 omitted.

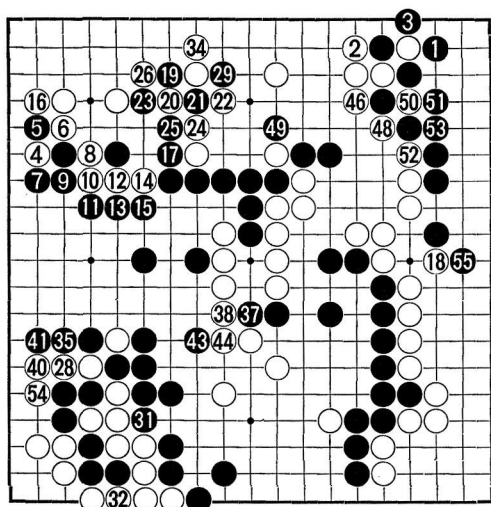


Figure 4 (101—155)

ko : 27, 30, 33, 36, 39, 42, 45

47 : connects at 20

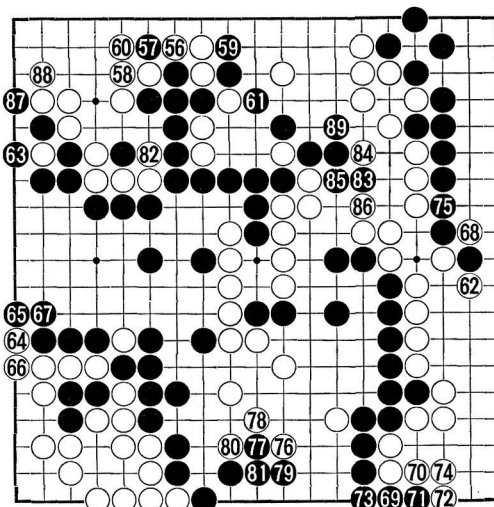


Figure 5 (156—189)

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Berlin-West Chapter, c/o Mr. Gunter Ciessow, 1 Berlin 10, Brauhofstr. 7.

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Osterreichischer Go-Verband (Austrian Go Association), Menzelgasse 5, 1160 Vienna

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Nihon Ki-in Scandinavian Chapter, c/o Mr. Sen Suzuki, Vesterbrogade 12^{4th}, DK-1620 Copenhagen V. Tel. 213024

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Czech Go Association, c/o Dr. Dusan Prokop, Laubova 8, Praha 3

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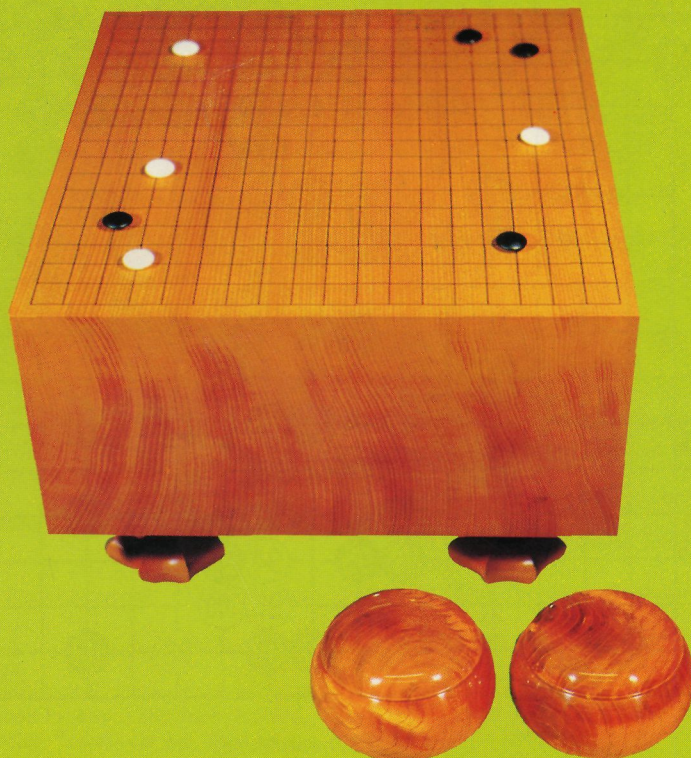
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